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ABSTRACT

Intended to give teachers usable information and prepared materials that are ready-to-reproduce for students, this book compiles research, tips, and teaching ideas into a sourcebook on teaching and producing William Shakespeare's plays in the elementary classroom. It is designed to bring the student into an awareness of Shakespeare's art and language. Following an introduction, chapters deal with: (1) William Shakespeare; (2) Life in Shakespeare's Time; (3) Clothing in Shakespeare's Day; (4) The Theater in Shakespeare's Day; (5) Getting Started: Choosing the Plays and Casting the Characters; (6) Behind the Scenes: Scenery, Costumes, Music, and Lights; and (7) Step by Step: A Time Line for Success. Appendixes include student activity sheets; communications with parents, invitations, programs; and a narration script for Queen Elizabeth, Shakespeare, and Court Jester. Fifteen references are attached. A play packet on "A Midsummer Night's Dream" includes staging suggestions, a story summary, the script, and class activities. (SR)

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This book is dedicated to young
Shakespearean players everywhere

Line Drawings by Alan K. Engen

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FORWARD

In the past four hundred years, the magic of William Shakespeare has slowly evolved into a plaything for the highly educated and culturely "hep", and more and more we have alienated the student, the uninitiated, and even the uneducated from the thrill of, and the relationship to, Shakespeare's work. Here, at last, is a book designed, not with any great academic plumbing, but rather designed to bring the child into an awareness of Shakespeare's art, Shakespeare's philosophy, Shakespeare's language.

Often I am asked, "How old should my children be before I expose them to Shakespeare?" I believe that the moment a child takes pleasure in a humorous incident, is frightened by a suspenseful occurance, or is warmed by a human experience -- that child is ready for Shakespeare. I really feel that in this quest, Barbara and Joy have honestly discovered how to present Shakespeare with creativity, childlike naivete, and, most of all, with magic.

Fred C. Adams
Producing Director
Utah Shakespearean Festival
Cedar City, Utah

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INTRODUCTION

Shakespeare has been called the world's greatest dramatist and poet of the English language. Even four hundred years after his death, one reads Shakespeare's works, watches his plays at local theaters, and becomes enthralled as world renown actors portray his magical characters on television. Our speech is laced with the words and phrases coined by this man.

To teach of Shakespeare and the richness of his words to the mature student and the intellectual adult seems perfectly appropriate. Most high school students in English speaking countries have read, analyzed, and written about the works of William Shakespeare. But, teaching Shakespeare to nine, ten, eleven, and twelve year olds? Of course! It's elementary! The language, plays, action, and humor all beckon to teachers and students alike. People often forget that Shakespeare wrote for the children in his audiences as well as for the adults. Once you use Shakespeare in your classroom, you'd give up almost any part of your regular curriculum before you'd forgo your studies of Shakespeare and his plays.

Although our experiences have been with fourth and sixth graders, it is never too early to share the stories of Shakespeare with your students. Primary grade children love the excitement and intrigue as much as do the older children.

For the past seven years, we have produced a variety of Shakespeare plays with our students. We have noticed a great increase in interest from other elementary teachers who recognize the value of using Shakespeare as a part of their curriculum. Because of their interest and questions, we decided to compile our research, tips, and teaching ideas into one sourcebook for other educators. Our purpose in writing this book is to give teachers usable information and prepared materials that are ready to reproduce for your students. We have used slightly larger print for easier reading when you need information quickly, as well as for greater legibility when reproducing the materials. Background information concerning Shakespeare and the Elizabethan time period is placed first in this book, so as to give the teacher a good knowledge base before starting to teach about Shakespeare. This information is also to be used with your students.

Our expertise with Shakespeare productions in the elementary school has been gleaned mainly through the "trial and error" method. Though never dull, some experiences have not been as successful as others. Hopefully, by giving you the benefit of our experience, your first Shakespearean Festival will be a tremendous success.

Our first experience in using Shakespeare with elementary students was to provide a group of gifted children with a learning experience not available in the regular classroom curriculum. The students studied Shakespeare, then prepared productions of *Macbeth* and *A Midsummer Night's Dream*. The evening those plays were performed lacked the smoothness and polish that our productions have since developed. (One thing we learned: if your stage doesn't have a curtain, don't try to improvise. Just use the bare stage!) Although rough around the edges, the performance was a huge success in many ways. Bright, but previously bored students were motivated and excited. Mike, a extremely gifted ten-year-old, exemplifies that enthusiasm. A product of a very strict home, and one of those kids who was always "bored" with everything, Mike was bursting with excitement the day he came to school to tell how wonderful *Macbeth* had been on a late night television movie. Seeing this movie was imperative to him, so his parents let him stay up later than he had ever been allowed to before. Mike went on to perform in junior high school dramatics, sparked by the love he experienced for Shakespeare's plays as a ten-year-old fourth grader.

The next year we worked with Shakespeare, we had an entirely different group of students. This time we used our fourth and sixth grade reading classes. Instead of gifted students, we had children whose reading abilities ranged from first grade to tenth grade. Yet, the enthusiasm of all the students, the progress made by many of the children, and the sheer joy found in performing made the unit and the plays tremendously successful. We had, as Osric in *Hamlet* said, "A hit, a very palpable hit."

Since then, we have used Shakespeare as a big part of our curriculum, teaching about the period in which he lived and preparing for the production of two to four plays. Each production has been filled with excitement, frustrations, laughter, and trial and error. We have indeed learned from our many mistakes. Each year we re-evaluate and improve our materials, as well as add new ideas, to make that year's unit the best yet. We feel very strongly that every child should have the opportunity to perform on the stage. We do up to four plays and add narrator parts to the plays in order to insure a part for each child.

In this book, you will find background information about Shakespeare and his time, tips for a successful production, a time line for planning, activity sheets to reinforce information, a script for *A Midsummer Night's Dream,* and a script for the "host narrators". Please read through the entire book before beginning your experiences with Shakespeare in your classroom.

Our experiences could best be described in the words of Celia in *As You Like It* when she says," O, wonderful, wonderful, and most wonderful, wonderful! And yet again wonderful, and after that, out of all whooping!"

WILLIAM SHAKESPEARE

William Shakespeare is considered to be the greatest dramatist the world has ever known. People in all countries, speaking a variety of languages, have enjoyed Shakespeare's work. Only the Bible is read more than Shakespeare's plays and poetry.

Shakespeare was born at Stratford-on-Avon, England, in April, 1564. He was one of eight children born to John and Mary Arden Shakespeare, and was the oldest son. In those days, only boys attended school. Shakespeare became a student at the King's New School in Stratford, where he studied religion, Latin, history, and literature. School started at six or seven in the morning and lasted until five or six in the evening, every day but Sunday. When William was thirteen or fourteen years old, his father, a glovemaker, fell on hard times. Money was scarce, so William was taken out of school and went to work for his father.

When he was eighteen, Shakespeare married Anne Hathaway, who was eight years older than he. They had three children by the time Shakespeare was twenty-one years old: a girl, Susanna, and twins Hamnet and Judith. Hamnet, Shakespeare's only son, died at the age of eleven, leaving Shakespeare's daughters as his only heirs.

Historians don't know what happened to Shakespeare for the next seven years, so they are called the Lost Years. However, they do know that he left Stratford and traveled to London, which was almost eighty miles away, when he was about twenty-eight years old. He became an actor, then began writing plays. Actors were not highly thought of in those days, but they did provide entertainment for both the common man and the royalty. Shakespeare's plays caught the attention of Queen Elizabeth I, and he performed frequently for Her Majesty. His acting company, first called the Lord Chamberlain's Company, and later the King's Men, was the best in England and was a favorite of Queen Elizabeth. The queen had to approve all plays produced in London. If she hadn't enjoyed Shakespeare's early plays, William would not have continued to write.

Shakespeare became so popular that many people copied his plays. Sometimes other people's plays were published with Shakespeare's name on them. Some other playwrights were quite jealous of Shakespeare.

name on them. Some other playwrights were quite jealous of Shakespeare. After all, he had not studied at Cambridge University and, because he was not a "university man", many fashionable people looked down on him. Robert Green, a writer of the day, wrote a scathing pamphlet calling Shakespeare an "upstart crow" and attacked Shakespeare as one who, "with his tiger's heart wrapped in a player's hide, supposes he is well able to bombast out a blank verse as the best of you.."

Regardless of these attacks, Shakespeare became more popular and wealthy. He traveled back and forth to Stratford quite often and, in 1597, he bought New Place, the second largest home in Stratford. Records show that New Place had at least ten fireplaces. In March, 1613, Shakespeare also purchased the Blackfriars Gatehouse in London, thus owning property in both Stratford and London. He also bought a great deal of pasture and farmland around Stratford. Of all his purchases, however, Shakespeare was most pleased that at last he could buy a coat-of-arms for his father. John Shakespeare was now a true Elizabethan gentleman, which was a great source of pride for both father and son.

Shakespeare retired to New Place in about 1613, although he did continue to write. Both of his daughters were now married, and he had a comfortable income from his plays and real estate holdings. In March of 1616, Shakespeare became ill with a fever, and called in his lawyer to revise his will. To his wife, Anne, he left his "second-best bed", as this was probably the bed she had slept in during her marriage. (A family's "best bed" was kept for company.) Since women could not inherit property, Shakespeare left the house and lands to the husband of his elder, and favorite, daughter, Susanna in hopes that she would have a son. (Which she never did!) To his fellow actors, he left each enough money to buy a ring to wear in his memory.

Shakespeare died on April 23, 1616, at the age of fifty-two, and was buried in the Holy Trinity Church in Stratford. To prevent the disturbing of his bones by robbers or others, he had these lines carved over his grave:

Good friend, for Jesus sake forbear
To dig the dust enclosed here
Blessed be the man that spares these stones
And cursed be he that moves my bones.

During his lifetime, Shakespeare wrote thirty-seven plays, and many poems and sonnets. He wrote historical plays, comedies, and tragedies. Shakespeare had the great ability to create characters so realistic that their names have become symbols for types of people and ideas. A money grubber is known as a "Shylock", and a lover as a "Romeo."

Besides many famous sayings, Shakespeare also created some words we use all the time. Some of his word inventions are: "catching a cold", "fair play", "the King's English", "having elbowroom", "disgraceful conduct", "mind's eye", "barefaced lie", "eyes", and many others. According to Fred Adams, director of the world renown Utah Shakespearean Festival in Cedar City, Utah, during Shakespeare's time, the average man had a vocabulary of about six hundred words. An educated man's vocabulary contained about two thousand words, whereas poets and writers had working vocabularies of around six thousand words. Shakespeare, in his plays, used some twenty-seven thousand words. How could he do this? Simply by creating new words and expressions that fit in his plays. About one-third of the words Shakespeare used in his writing were of his own creation. The amazing thing is that these words have become such a major part of our everyday language.

Shakespeare's plays might have been lost if not for the concern of his good friends and fellow actors. Seven years after his death, John Hemings and Henry Condell published a book containing thirty-six of Shakespeare's plays. This was the first time some of these plays had ever been published, and was certainly the first collection of Shakespeare's work. Thanks to this book, called the First Folio, Shakespeare's works have been preserved.

The world was certainly fortunate that Shakespeare's fellow actors had the foresight to publish the First Folio. For as Ben Jonson, a good friend of William Shakespeare said, " He was not of an age, but for all time."

LIFE IN SHAKESPEARE'S TIME

It is much easier to understand Shakespeare's work if one knows a little about the times in which he lived. Shakespeare was a part of the Elizabethan Age. This time in history is named after Queen Elizabeth I, who was one of England's greatest rulers.

During this time, the sea captains such as Sir Walter Raleigh, Sir Francis Drake, Henry Hudson, and others explored new lands and set up the early colonies in America.

Because of the wealth brought back to England by these explorers, England became a rich and powerful nation. All of this made Spain angry, and the King of Spain sent his unbeatable fleet of warships, called the "Invincible Armada" to fight against England. A great storm came up and sunk the fleet. This made England the ruler of the seas.

Queen Elizabeth I ruled England for almost forty-six years and would prove to be England's greatest monarch. She had already reigned for six years when William Shakespeare was born! The queen controlled all areas of her subjects' lives. There were laws governing dress and Elizabeth's Privy Council even enforced, "the statutes and ancient customs of making and retailing of all lawful sorts of breads."

Elizabeth was only twenty-five when she was crowned queen. She was quite beautiful, having golden red hair and long, slender hands. Although Elizabeth never actually attended the theater, she frequently summoned Shakespeare's group of actors to perform for her at one of her castles. She enjoyed Shakespeare's plays, and her support enabled him to write more plays than some other playwrights at that time.

Elizabeth enjoyed hunting, dancing, and plays into her later years. During her seventieth year, however, she became quite tired and disinterested in everything. She ordered her coronation ring, signifying her marriage to England, filed from her finger as it had become imbedded in her flesh. She refused to lie down, but insisted on sitting up until her death on March 24, 1603. It is said that, when she died, she had several inches of make-up on her face, as she was still trying to look young. Elizabeth left a wardrobe of over two thousand dresses and a legacy of greatness.

At the end of Elizabeth's reign, there were more wealthy people in England than ever before. Many lived in mansions and wore elaborate clothing, but the poor were still to be found, begging in the streets. Many people ate on pewter plates, though some still ate on square wooden plates. Knives were common, but spoons were a luxury, and there were no forks. Usually bread was used to wipe up gravy and other juices from the plate. When the main course was finished, people would turn their plates over for dessert, thus you would get, "no dessert until you had cleaned your plate." A "square meal" referred to having food on the square plate and "board and room" indicated you would be given a board or plate for eating and a room for sleeping.

About 200,000 people lived in London, which, in those days, made the city dirty and crowded. The gutters of the streets were open sewers into which people threw all the garbage and waste from their houses. This sewage finally ended up in the Thames, a large river that flows through England.

Because the city was so crowded and the conditions so unsanitary, disease was very common. Swarms of rats lived on the discarded waste, and unknown to the people of London, the rats were carriers of a flea which spread the Bubonic Plague, or "Black Death." In one year, from December, 1592 to December, 1593, almost eleven thousand people in London died from the Plague. Many doctors left the city to avoid getting the disease, so medical care became scarce. The cry, "Bring out your dead!" echoed through London as carts carrying the corpses rumbled by. Public places, especially the theaters, were closed down, but the churches remained open. People would gather in the center aisle of St. Paul's Cathedral to visit and hear the latest news because most other places had been closed.

Only a few of the streets were cobblestone at this time. The rest were dirt. When Shakespeare traveled between London and Stratford, his trip would not have been comfortable. He would either have walked the eighty miles or gone on a traveler's cart, a horse-drawn cart with no springs that bounced along the muddy, deeply rutted roads at about two miles an hour. Highwaymen roamed the roads, so travelers ran the risk of being robbed. Many travelers stayed in inns along the way to avoid losing their possessions or their lives. In London itself, the roads were so bad, most people traveled on the Thames.

Not all people lived in mansions or castles. A typical house of the time had two or three floors and was made of wood timbers or a wood frame supporting plastered walls. Furniture was sparse. It was often made from oak and was not made for comfort. Stools without padding were more common that chairs; chests were used for storage, sitting on, eating on, and sleeping on. The beds had no springs and were stuffed with wool, feathers, straw or rushes. Straw covered the floor, and when it got filthy, more straw was added. Usually the children slept on the floor. Of course, there was no running water or plumbing.

The bottom floor of a house was usually where the family-owned business was located. Shops opened out onto the streets, and clerks would stand at the open doors and shout about their goods to people passing by. Usually, a sign with a picture carved on it showing the business was hung over the door. One had to be careful when walking through the streets of London. People not only had to dodge the garbage and sewage being thrown from the houses, they also had to watch out for the hundreds of peddlers and merchants with carts that clogged the streets.

During this age, violence and brutality were common. Bear baiting was a favorite pastime. A bear would be chained to a stake in the middle of an arena. Half starved dogs would be let loose to attack the bear. The crowds would cheer as the animals fought to the death.

Criminals were also treated harshly. Many prisoners spent years in the Tower of London or were beheaded in its courtyard. Royalty as well as the common man met the same fate for real or often trumped up charges. In fact, Queen Elizabeth's own mother, Ann Bolyn, was beheaded by Elizabeth's father, King Henry VIII, on false charges. Less important criminals were usually hanged outside the city and then beheaded. These events were attended by great crowds of people. Often, the heads were hung on the gates of the city as a warning to all.

During these years some phrases entered the English language which have been carried down to our day. Long strips of reed were sometimes dipped in tallow or wax for light after sunset. By holding the candle in the middle and lighting both ends, the light from the reed would be doubled. However, the candle only lasted half as long. From this, we get the phrase, "burning the candle at both ends." Visitors to a house were often given a piece of bacon fat to chew on as they talked, much as our guests today are given chips and dip or peanuts. As the visitors talked, they would "chew the fat." Today this phrase means to visit with someone.

Life certainly was not easy in Shakespeare's day, but it was exciting. The world was awakening to knowledge and the arts, and because of this awakening, this period of history is known as the Renaissance. New ideas were welcomed, and Shakespeare's great talent was an incredible gift to the world of literature and drama.

CLOTHING IN SHAKESPEARE'S DAY

Most people are surprised to learn that almost every garment worn by women has also, at some time, been worn by men. Men have traditionally been the fashion leaders throughout history, and have worn everything from pantyhose to make-up.

During the Renaissance period and the Elizabethan era, the noble and wealthy men and women dressed with much splendor. Fabrics at this time were rich and colorful, and clothing was finished with expensive trimmings such as embroideries, gold and silver lace, jewels, and rare furs. Silks and velvets were the fabrics used for these elegant clothes. Pearls were used so frequently to decorate the clothing that this time period is often called the "Pearl Age." Sleeves, hats, gloves, hose, and slippers were slashed, satin puffings then pulled through the slashings.

English nobility followed the Italian and Spanish fashions with the long waisted look, shoulder puffs and high collars. The men wore long, fitted hose made out of silk or yarn, stuffed and padded trunks, and a fine silk shirt under a rich fabric jacket called a doublet. Over this, a man would wear a full, knee-length cloak, called a gown.

The padded sleeves were called leg-of-mutton sleeves and were often covered with jewels. Often the sleeves could be removed and exchanged with another set to give the basic dress a new look.

The farthingale was made popular by a Spanish princess and became the fashion all over Europe. The farthingale was a hooped petticoat covered with taffeta and worn under skirts. Again, a dress would have a totally different look with a different farthingale under it. During the winter and cold times, the ladies wore extra petticoats and sometimes dresses with deep pockets on the inside of the skirts. Rodents would be put in these pockets, and their body heat would help keep the lady warm. The gentlemen would wear extra shirts and heavier gowns, or capes.

Ruffs were worn at the neck. These were made of heavy fabric, pleated and starched until very stiff. Queen Elizabeth I made a law that ruffs could not be too big, but no one obeyed the law. The ruffs became so large that the wearer had a difficult time turning his or her head.

Both men and women wore corsets to attain the slender, long waisted look. These were made of wood, metal, or whalebone and were very stiff and uncomfortable. Corsets made it most difficult for a person to bend over.

Hats and gloves were worn by both men and women, with the women's gloves being lined with fur and often jeweled. Since cleanliness wasn't what it is today, gloves were worn not only to keep hands warm, but to avoid touching someone else's dirty hands. Hats were worn indoors and out. These, too, were often very elaborate. Jewels, feathers, and other decorations adorned both men and women's hats. A gentleman always took off his hat when greeting a lady, but, because the hatband inside was usually quite dirty, he was careful to turn his hat so the lady couldn't see the inside band.

Women carried fans, some of which were jeweled or mirrored. These were to keep offensive odors away as much as they were for decoration. The pomade ball seen in many pictures hanging from Queen Elizabeth's waist was for the same purpose. People did not bathe often during this time, so body odors could get quite intense. If Queen Elizabeth encountered someone who was offensive, she would wave the pomade ball between herself and the offender.

Ladies favored pointed shoes. They dyed their hair, and both men and women wore make-up. This presented a health problem, as the basic white of all cosmetics during the sixteenth century came from lead. Sometimes lead poisoning from cosmetic use resulted in death.

Cross gartering, a custom referred to in Shakespeare's play, *Twelfth Night,* was considered an extravagant show of fashion. It involved a man's wearing garters both above and below the knee.

Of course, the finest clothes belonged to the queen herself. Queen Elizabeth's coronation gown weighed almost five hundred pounds. She could not walk in this dress by herself and had to rely on members of her court to support her. The various trade unions wanted to favor the queen, so they all gave her magnificent dresses, decorated with fine jewels. Elizabeth would wear the dress once, then have her ladies-in-waiting remove the jewels from the fabric. The jewels would be sold and the profits given to charities. At her death, Queen Elizabeth had over two thousand dresses in her wardrobes.

The merchants of the day dressed less extravagantly. A woman would have one or two plain, long dresses to go over a farthingale. Her husband would wear a calf-length cloak, usually made out of wool, slashed at the waist and trimmed with fur. All classes of people, rich and poor, managed to get along without underwear, as we know it today. However, most people wore a long-sleeved, tight-fitting undergarment called a chemise.

The poor wore very simple outfits, mainly rags. These unfortunate people would walk around London, clanking their plates, hoping for donations of money or food. Many became pick-pockets and vagabonds. The wealthy would often send their meat soaked bread to the poor as a donation. Winter was especially harsh for the poor. Lacking proper clothing and shelter, many froze to death.

THE THEATER IN SHAKESPEARE'S DAY

The theater was a very popular place in Elizabethan times. The early plays were performed in the inn yards by traveling groups of actors. Balconies of the inns would serve as part of the stage, as well as seating for some customers. Perhaps William Shakespeare, five years old at the time, saw the performances in Stratford when a company called the Queen's Men performed there in 1569.

The first real theater, appropriately called The Theater, opened its doors in 1576. Shakespeare performed there for several years, but in 1598, the company's lease to use The Theater had run out, and the landlord wanted to tear down the building and use the wood, "to some better use." Before he could do this, Shakepeare's group of men worked all night on December 28, 1598, dismantling The Theater and transporting the lumber to Bankside on the Thames. There, using the same timber, they built the Globe.

The Globe was known by many names, among them the "Wooden O" and "the Glory of the Bank." It was a round theater with an open, straw covered roof. The Globe could hold an audience of 2,500 people, and so popular were the plays that the theater started filling up two hours before a performance was to begin.

To let people know about performances, handbills were passed around London telling about the play. Then, a flag would be raised above the Globe as a sign that a play would be performed that day. A trumpet would sound when the play was to begin. Performances were always held in the afternoon, because there were no lights in those days for night performances. Actors would carry a lit torch to give the idea of nighttime in a play. Admission cost one penny for adults who were willing to stand. These became known as "groundlings." One could sit in the gallery for two pennies, or pay three pennies and sit high up in the audience. Children usually got in free and had to stand.

Audiences in Shakespeare's day were a noisy group, and there was much talking, laughing, and yelling during the plays. The audiences liked realism in the action, so when the play called for a character's head to be cut off, a bladder of animal blood and a carved prop head gave a very realistic interpretation. If the audiences were not pleased with the action, they would yell at the actors and throw fruit, or whatever was available, onto the stage.

The Globe itself had five different levels on which the plays were produced. On the lowest level were trap doors which served as entries for devils, ghosts, etc. The second, or main, level was the stage. The third level served as a balcony. If the actors wanted to look like they were climbing mountains or walking along a high castle wall, they would perform on the third level. The fourth level had pulleys which could be attached to the actors. This would give the impression of angels, or gods, descending from heaven. The fifth level held the musicians.

Each play had a moral, or lesson. Moral maxims were popular at the time, and parents wanted their children exposed to plays and stories with a lesson. The plays were written mostly in poetry and used plots that were already popular. Shakespeare got many of his ideas from stories, poems, farces, and plots from older plays. There were some common themes that ran through many of Shakespeare's plays. Twins would be confused for each other; a girl would take the role of a boy; the helpful friar would become involved in helping the main characters, etc. Shakespeare's plays tell a story of mankind - our fears, desires, and ambitions. This is one reason they have been so popular for some four hundred years. Some of Shakespeare's plays have been made into popular modern day versions, such as *West Side Story* (from *Romeo and Juliet*) and *Kiss Me Kate* (from *Taming of the Shrew.*)

Actors in Shakespeare's day had to be talented, hard working men. They were considered, however, to be not much better than beggars or thieves. Women were not allowed to perform on the stage, so all women's parts were played by boys who were dressed to look like women. The actors would take these boys, most of whom were quite talented, into their homes and raise them along with their own children.

Usually, only six actors formed a troupe, so it was necessary for each actor to play several parts in a play. In one play, one actor had eight different parts to memorize. Surprisingly enough, that was not considered an unusual situation. Since one company of actors might perform a new play every two weeks, an actor had to have a very fine memory. Actors also had to be very good at acrobatics, fencing, dancing, singing, and playing a musical instrument. It was a must for an actor to have a good, strong voice. Some people at the time thought actors to be lazy "penny knaves", but the demands of the job prove that they were really a very hard working group.

The acting troupes did not spend much on scenery, but spent a great deal of money on the costumes, especially when performing before the queen. Extremely beautiful and expensive fabrics, such as silks and velvets, were used, and most costumes had gold lace or buttons on them. Bright colors were used together to give a vibrant, exciting effect for the audience. There was no special effort to be realistic with the costumes - characters from *Julius Caesar* and *A Midsummer Night's Dream* were all dressed in Elizabethan costume instead of clothing from their own time period.

Shakespeare retired in 1613, but wrote one last play, *Henry VIII*, after his retirement. While being performed to a packed house at the Globe, a cannon shot during the play set off a spark which set the straw roof of the Globe on fire. No one in the audience was killed, and the only injury reported was a man whose pants caught fire when he rescued a child. Someone else in the audience gave the man a bottle of ale to douse his flaming trousers. The Globe burned to the ground in less than two hours. The group of actors decided to rebuild the Globe at once, and, within a year, the new Globe theater, complete with a roof, was opened to the public.

What fire couldn't do to the theater, a group of people called the Puritans managed to do. The Puritans were a serious minded religious group who thought the plays were the invention of the devil. Twenty-six years after William Shakespeare's death, the Puritans closed every theater in England. The acting companies were disbanded, and the Globe was closed forever.

GETTING STARTED: CHOOSING THE PLAYS AND CASTING THE CHARACTERS

"The play's the thing wherein I'll catch the conscience of the king." Although Hamlet had an entirely different reason for selecting a particular play for his audience, the play is the thing that will capture the imagination and contagious excitement of both your actors and your audience. Whether you perform one play or four, or a combination of full plays and short scenes from other plays, selections of the plays and casting of the characters are most important in bringing the magic of Shakespeare alive.

The number of children performing will basically determine the format of your festival. People often assume that only the brighter students can memorize parts and participate in Shakespeare plays. We have always worked with a mixed group of children, from the very gifted to those with substantial learning disabilities. It is amazing to see the quality of performances given by students who usually struggle in class, and the increased self-esteem these students gain from performing in a highly valued activity. Give them fewer lines, but be sure every child has a worthwhile speaking part.

If you plan to have just one class perform, you will probably want to select one full play and perhaps a short scene from another play. If you have more actors, consider producing four plays, or two full plays and short scenes from two or three other plays. If there is another teacher in your school who would be interested in working with you, combine your classes into a troupe of Shakespearean actors. We feel this is definitely the best approach. Our fourth and sixth graders really enjoy working together, and the older children give immeasurable help to the younger ones. This is a valuable cross grade level activity that reaps many rewards.

If producing more than one play, balance your program by including both comedies and tragedies. Choose plays that have different plots. For instance, you would not want to include *Macbeth* and *Hamlet* in the same program, because they have some definite similarities. Likewise, both *The Comedy of Errors* and *Twelfth Night* deal with mistaken identities, which could be confusing for your actors and your audience. The plays we have produced very successfully are:

Comedies

A Midsummer Night's Dream
The Taming of the Shrew
The Comedy of Errors
Twelfth Night
The Tempest

Tragedies

Macbeth
Hamlet
Romeo and Juliet
Julius Caesar (This is a historical play, but it fits with the tragedies.)

Obviously some characters will have much longer speaking parts than others in every play you choose. We have found that even very bright sixth graders have a difficult time if they have much more than 160 lines to memorize. Since every child has a speaking part, and all parts are memorized, it is a challenge to match up students with a part that is suitable for them.

We start by asking our students to write down whether they would prefer a short part (up to 20 lines), a medium part (21-50 lines), or a long part (over 50 lines). Of course, as it works out, not everyone ends up with exactly the number of lines requested, but it does let us know what our students feel they can comfortably handle. We also look at what we think a student can handle and make our decisions based on these two factors. We then adapt the scripts to fit our students. Sometimes a few students have shorter parts in two or three plays. Invariably, some students who opted for shorter parts have second thoughts and decide they really would like a few more lines. We place these students in crowd scenes, as guests at banquets, as dancers, fairies, etc. They memorize all of the group lines, and we will often add an extra line or two for them.

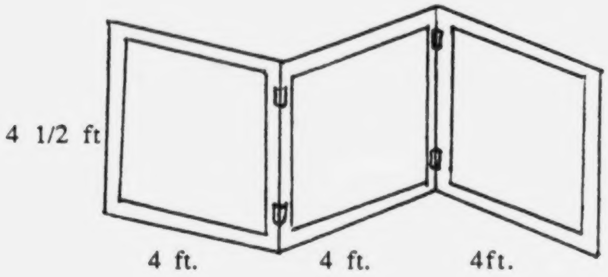
We have added narrator parts to our Shakespeare scripts for two reasons. These roles provide parts for more students, which, with the number of children in our classes, is an important factor. The narrators also help explain the story throughout the play. In many Shakespeare scripts we've seen adapted for children, the main characters have a tremendous number of lines. Our experience has shown that most children have a difficult time memorizing that much, yet, if the lines are left out, the continuity of the story suffers. Our narrator parts eliminate this problem.

Each year we have also used students as narrators, master of ceremonies, or hostesses to introduce the plays, give background information and give continuity to the evening's activities. By far the most effective group consists of three students, cast in the roles of Queen Elizabeth, Shakespeare, and a court jester. These characters must be cast very carefully. Choose students who project very well for these three parts. (Any of these parts are ideal for bright students who project well, but tend to misbehave, as they are in front of an audience the entire time.) The script for these individuals is found in Appendix C.

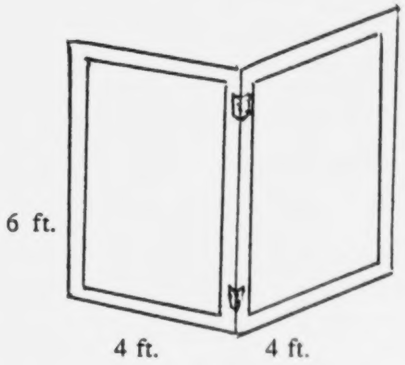
Casting may be done before you introduce the plays to your students, or you might wait and see your children's reactions to the stories before you assign parts. Several years ago, we had a sixth grade girl named Emily whom, when she heard that we would be doing Shakespeare plays, said most definitely and defiantly, that she wanted no part of this activity. Then, Emily heard the story of *The Taming of the Shrew.* The next day, she came to us and begged to be Katherine. Emily had fallen in love with the part, and couldn't bear to have anyone else play Katherine. Her comments, which you will read later, prove just how much she enjoyed her role. As it turned out, she did a marvelous job as Katherine and set a standard for succeeding Katherines to follow!

BEHIND THE SCENES: SCENERY, COSTUMES, MUSIC, and LIGHTS

Scenery is not necessary for a successful production, but it does add excitement to your festival. Younger children in the audience will more easily understand the play if there is some visual reinforcement of the setting. The children who are performing feel that scenery turns their presentation into a "real" play. Scenery should be kept simple. Provide enough to give the atmosphere of the scene, but not so much as to stifle the imaginations of your audience. Begin making the scenery early, especially if you are producing a play by yourself, and use student and parent volunteer help as much as possible. You will find scenery suggestions included in each play packet. These suggestions will work on an open type stage as well as they will on a stage with curtains. (We've used both!) One of the best investments you can make is to have some wooden scenery forms made. These are constructed from 1x4 pieces of lumber and look like this:



Make one of the three-section dividers



Make two of the two section dividers

These frames are easy to handle and store and give you a tremendous amount of flexibility. The scenery, made from fabric and/or butcher paper is stapled to the forms and can be easily removed, rolled up, and stored when your festival is over. (No tape is necessary, so your scenery won't get torn!) Actors may go behind these dividers when they need to leave the stage for a short time instead of always exiting to the sides. Props that must be added to a scene quickly may be stored behind the forms and set out when needed. If you are producing more than one play, you can hang your scenery for the different plays on both sides of the frames and simply turn them around for your second play. Because they are hinged, the forms fold together and take up very little storage space. Even though our forms were made specifically for our Shakespeare plays, (our principal bought the lumber, and a parent volunteered his labor to do the construction) their great versatility has encouraged other grades in our school to use them for a wide variety of programs.

The costumes our students use are basically provided by the parents, though we have made a collection of "fill in" costumes. Stress simplicity when planning costumes! It's amazing what students can find at home or borrow once they start looking for a costume. Although all of the plays performed in Shakespeare's day used Elizabethan period costumes regardless of the time period of the play, we have found it adds more variety and credibility to use costumes that fit the period of the story. The only plays we produce that do not use the Elizabethan dress are *A Midsummer Night's Dream* and *Julius Caesar.* A list of suggested costumes come with each play.

Our basic costume for the male Elizabethan characters consists of a long sleeved silky blouse, tights, tunic, and often a cape. Ballet shoes or soft boot type shoes complete the costume. The tunics are very simple, and are tied with a cord or a heavier belt if the character needs to carry a sword.

A long dress is the basic costume for the girls. Sparkling costume jewelry adds a finishing touch to most characters' outfits. Gathered and puffed hip pads will turn almost any long dress into an Elizabethan costume.

Special characters, such as fairies, witches, monsters, etc. require different costumes, but always remember the rule of simplicity!

Music adds pomp and excitement to a Shakespearean Festival. It is used to alert the audience to the beginning of the performance, and gives play scenes variety and flavor. To welcome our audiences, we play the *Prince of Denmark March,* (also known as the Masterpiece Theater theme), by Jeremiah Clarke. For fanfare that introduces royalty, *Intrada* from the *Purcell Suite* is very effective. These are both on a record entitled, "The

Canadian Brass - 'High, Bright, Light, and Clear' - The Glory of Baroque Brass"; RCA Records, New York, c. 1983.

Lighting depends on what you have available. We use two spotlights and overhead stage lights. It is most effective to darken your audience area, and only use lighting on your actors. Each play script will include lighting suggestions for that play.

STEP BY STEP: A TIME LINE FOR SUCCESS

A Shakespearean Festival is an activity that takes a great deal of preparation. Both the performers and, to a lesser degree, the audience, need background knowledge of the play or plays to be presented and of William Shakespeare himself. Your performers need to be prepared, but you don't want them to "burn out" from over-rehearsing. If you are using curriculum time for rehearsals, you will want to continue teaching that subject while preparing for your Shakespearean Festival. The following time line and suggestions have worked successfully for us in meeting these demands and goals. This time line is based on using approximately sixty minutes during the school day, and working with two homebase classes, a fourth grade and a sixth grade. This time frame has been used most frequently to prepare four full plays, but we have also followed it when producing two full plays and scenes from three others. If you plan to do only one play, or if you have a longer daily time to rehearse, you will obviously need fewer weeks to prepare.

Briefly, our time frame follows this outline:

Weeks one and two:	Introduction to Shakespeare and his time. Introduction to the plays which will be presented. Work on packet of activities.
Week three:	Students receive scripts .
Weeks four and five:	Students work in play groups with scripts
Weeks six and seven:	Students have parts memorized and work in groups at school.
Week eight:	Take a break week. Students work at home on their parts.
Week nine:	Dress rehearsals with props.
Week ten:	Performances, daytime and evening.

Don't panic! Shakespeare will not be your sole curriculum for ten weeks! The following detailed calendar of events will explain how your regular curriculum can be integrated with your Shakespeare studies.

FIRST TWO WEEKS:

1. Start by sending a letter to your students' parents explaining your Shakespeare unit and asking for volunteer help. A sample letter can be found in Appendix B. This letter answers most of the questions parents initially have concerning this activity. It also lets them know the dates of the dress rehearsals and the performances. If vacations or other outside activities are planned, parents can inform you early so you can work around these events. For instance, if a student plans to be out of town during the week of your dress rehearsals, you certainly don't want to cast him or her in a major role.

2. Introduce Shakespeare to your students. The most exciting and effective way to do this is to act out very short scenes from two or three plays. If you are working with another teacher, this is easy and fun to do. If you are producing a play by yourself, ask a parent or older student to help. Very effective scenes to use are the first witches' scene from *Macbeth*, the balcony scene from *Romeo and Juliet*, and the scene where Kate and Petruchio meet from *The Taming of the Shrew*. You'll be amazed at the students' responses to this first taste of Shakespeare. They'll beg you to do more!

3. Shakespeare can best be enjoyed when he is understood. A Shakespearean festival should encourage learning as much as enjoyment. Therefore, the next step is to introduce your students to William Shakespeare, the man, and the times in which he lived. This information, found at the beginning of this book, is for you to share with your students. We suggest you make copies of the sheets for each student, then read and discuss this information together. Collect these information sheets when you are through, as you will use them for the next activity.

4. Now you are ready for the Shakespeare Trivia Search. (Appendix A) Match your students with partners and provide each team with one set of the information sheets to use for the trivia search. Again, collect the information sheets at the conclusion of this activity.

5. Provide visual aids for your students, as they are most valuable in giving a feel for the society in which Shakespeare lived. The public library is your best resource for filmstrips, books, etc. Most of the Shakespeare films available through district media centers are geared for senior high school and therefore are not available for elementary teachers to check out. We recommend the following resources:

Filmstrips:

Shakespeare's Theater Series, and Stories of Shakespeare Series, Encyclopedia Britannica Films, Inc.

Shakespeare Series, McGraw-Hill Book Co.

Adult Reference Books:

Brown, John Russell, *Shakespeare and His Theater,*
(New York: Lothrop, Lee & Shepard Books, 1982)

Chute, Marchette, *An Introduction to Shakespeare,*
(New York: E.P. Dutton & Co., Inc. 1951)

Halliday, F. E. , *Shakespeare and his World*
(Charles Scribner's Sons, 1979) Many black and white photographs and prints.

Schoenbaum, S., *Shakespeare, The Globe and the World,*
(Oxford: Folger Shakespeare Library, Oxford University Press, 1979) Beautiful illustrations and photographs.

Children's Books About Shakespeare:

A Coloring Book of the Utah Shakespearean Festival,
(Santa Barbara, CA.: Bellerophon Books, 1980)

Lamb, Charles and Mary, *Ten Tales from Shakespeare,* (Franklin Watts, Inc., New York, 1969) Lovely illustrations by Grabianski.

Miles, Bernard, *Favorite Tales from Shakespeare,* (The Hamlyn Publishing Group Limited, 1976) The plays are told in easy to understand story form and are accompanied by beautiful illustrations.

Turner, Dorothy, *Great Lives Series: William Shakespeare,* (New York: Bookwright Press, 1985)

* See bibliography for additional resources.

6. Give each student a copy of the Shakespeare packet, adding the information sheets used on the previous activities. The masters for the activity packet are found in Appendix A and should include:

   .Cover sheet
   Shakespeare information sheets (Pages 1 through 13)
   Crossword puzzle
   Quotation sheet (Have students choose one quote to memorize and recite. Discuss meanings of quotations and how we use them today.)
   Anagrams
   Word chain
   *Wordsearch
   *Vocabulary Match-up
   *Color pages
   *Graph activity

* Starred activities correlate with specific plays and one of each is included in the individual play packets.

7. Tell the stories of the plays you plan to perform. Define "comedy" and "tragedy" and have students classify the plays

you read in the proper categories. A short synopsis of each play comes in the individual play packets.

8. It is important to explain the vocabulary of the plays and the importance of the words Shakespeare used. Some words are no longer used, while others, though proper in Shakespeare's day, are not considered part of polite conversation today (ie. ass, damn, etc.). No matter how well you explain the vocabulary, some students will give their own interpretations to the scripts. One of the plays we recently performed was Macbeth. Of course, the witches' scene, with the hags stirring a black pot full of steaming dry ice, made a dramatic impression on actors and audience alike. The famous lines, "Double, double, toil and trouble...." had quite a different meaning for one of our fourth graders, however. After our production, the word "toil" came up in a reading vocabulary list. Several students remembered the lines from Macbeth, and deduced that "toil" meant "work". A small voice piped up and said, "Oh! I thought the witches were saying, 'toilet trouble'!" Review the vocabulary carefully!

9. Explain how Shakespeare wrote in poetic form and how much of his writing rhymes. It was much easier for those early actors, who were playing the parts of several characters, to memorize material that rhymed. Students will enjoy the beauty of Shakespeare's writing by doing a class choral reading of a short selection, using an overhead projector.

Once you have completed the majority of these activities, your students will have a solid knowledge base on which to proceed.

THIRD WEEK:

1. The suspense ends this week, as students receive their parts and discover which character they will be. Each student receives two scripts for each part he or she has. One script is to take home, and the other stays at school. This way, each child has a script available at all times.

2. Children discover the most unusual ways of pronouncing words, and, once a word is learned, it is most difficult to change

an incorrect pronunciation. Go through each play's script, and, as your students read their parts to you, have them write down any mispronounced words, along with the phonetic spelling. (Or anything that will help them remember the correct pronunciation.) This will hopefully prevent you from getting, "The king will hold his 'reveals' here tonight," when "revels" was the word that Shakespeare intended. (What a difference one letter makes!)

3. Send home a second letter to your student's parents (Appendix B) giving some basic costume suggestions.
4. Students spend the rest of this week familiarizing themselves with their character and lines. No practice time is scheduled in school, so this week is spent on the regular curriculum.

FOURTH AND FIFTH WEEKS:

1. Students practice in play groups, using their scripts. Emphasis is on pronunciation of words, positions of entrances and exits, actions, expression, and volume.
2. Prepare booklets of regular classwork your students can do independently. These should include some "fun" sheets to add diversity. Students not practicing plays will work on this independent study work. Parent volunteers help with the play groups, or stay with the children working on the booklets.

SIXTH AND SEVENTH WEEKS:

1. Send home the third (and last!) note concerning the students' costumes. (Appendix B) This is to let you know who has a costume, and should give you time to plan for students who will not be providing their own costumes. Last minute surprises are not appreciated!
2. Choose students to work the lights (overheads and spotlights), and to open and close the curtains.
3. Record any music you will use.
4. All students should have their parts memorized.
5. Practice all plays these two weeks.

EIGHTH WEEK:

1. This is "take a break" week. Students use this time to work independently at home on trouble spots in their performance. We have noticed that students come back refreshed from this week and ready to give more enthusiastic performances during rehearsals.
2. Students make posters advertising the Shakespearean Festival. These are placed in various locations around the school as well as in business establishments in the community. Posters depicting scenes from the plays to be performed are also made. These decorate the halls and welcome guests to the festival.
3. Prepare your invitations and programs. Samples of these are shown in Appendix B. Invitations are sent to parents, district personnel, and other special guests. Send invitations by the end of this week. Programs are given to the audience at the evening performance.

NINTH WEEK:

1. Have all the props ready by this time, as this is the week for the dress rehearsals. Students do not need to be in costume, but they do need to practice with all props, scenery, music, and lights.
2. Decide which grade levels you wish to invite to your plays. Your school's enrollment will be a factor, as it is very difficult to hear the actors if the audience is too large. (Unless you have overhead microphones, don't bother with a sound system. Just have your students learn to speak loudly!) We generally invite our fourth, fifth, and sixth graders, though, on occasion, we have had kindergarten and first grade students in the audience.
3. Make one copy of the Shakespeare information sheets and a synopsis of the play or plays you are producing, as well as one or two of the activity sheets from the Shakespeare packet, and give these to each teacher whose class will be in your audience. (Primary grade teachers will not need this material.) It is also

wise to alert them to words in the play that might cause some disruption from their students. Teachers use this information in a variety of ways. Some request more activity sheets and make packets for their students, others make overheads and have students read the information, and some simply read the information to their students. A knowledgeable audience is more attentive and better behaved than one who does not understand the plays or characters.

4. Decorate the room in which your Shakespearean Festival will be held. We have used medieval shields made by our students, as well as the play posters, to give our multi-purpose room a festive, Elizabethan atmosphere.

5. If you decide to sell candy at your evening performance, (see "Tenth Week" information) have students package it in small plastic bags, tied with ribbon. (Surprisingly, most of the candy does make it into the bags!)

TENTH WEEK:

This is it! It's finally time to perform! There's a special electricity in the air as your students come bedecked in their costumes, with make-up on their faces, and butterflies in their stomachs. For a really special experience, plan to have both daytime and evening performances. The daytime performances will be given for the other students in you school. Plan to do just one play, or one play and a short scene, each day. After seeing the first play, your audience will arrive each day, eagerly anticipating the next performance. Video tape your daytime performances. If these tapes are unsatisfactory, you will still be able to tape the evening plays. Your students will love seeing themselves after they have performed, and these tapes give you a good reference for costumes, acting tips, etc. for future groups.

The evening program can be held on either one or two nights. Four plays can be presented in one night, but it makes for an awfully long evening. It is better, if at all possible, to present two plays one night and two the next. Two full plays and two or three short scenes can easily be presented in one evening.

The evening performance will draw parents, interested people from the community, and any special guests. Don't be surprised to see a number of children from the school audience returning for a repeat performance! This "Evening With Shakespeare" is truly a gala affair. As the audience arrives, they are greeted by a small group of students playing Renaissance music on the recorder. Programs are given to each guest by costumed actors at the door. After the recorder players have entertained for a few minutes, the tape of Clarke's *Prince of Denmark March* signals the beginning of the evening's entertainment. The jester welcomes the audience, announces Queen Elizabeth's arrival, and the magic begins!

Intermission comes halfway through the program. Guests receive a free drink of juice or punch, which is either provided by the school (see your lunch manager for the juice), or purchased. We have used McDonald's orange concentrate and mixed the punch before the evening's activities begin. (McDonald's will provide the cups when you buy the concentrate and rent one of their containers.) To complete the Elizabethan atmosphere, our costumed students sell small tarts and bags of peppermint and horehound candy, much as the street merchants did in Shakespeare's day.

Music again calls the audience back to their seats for the second half of the evening's entertainment. During intermission, the scenery has been turned, if necessary, and all the actors in the remaining plays have taken their places backstage. The jester again welcomes the audience to the theater, and the final part of the evening begins. When your actors take their final bows, the exhilaration and excitement in their faces will prove that this Shakespearean Festival has been something very special indeed.

Once your festival is over, you will receive one complaint from your students. They will want to keep performing! Because we've had so many requests to "do it just once more", our troupe of actors have performed at other elementary schools. This is a most rewarding experience for both performers and audience, but it does require organization and some strong, muscular help to move the scenery frames and spotlights. Here are some tips that we've found useful: Check your district's policy about transporting students in private vehicles and get the proper permission from parents. Arrange for carpools to transport students. Put all the props for each play in separate boxes before you move them. Send one copy of the Shakespeare information sheets and play synopses with a cover letter to the principal of the school. Explain how important it is for the audience to be prepared for the plays and ask that each teacher be given a copy of the sheets you send. Plan to spend time at the school the afternoon before you perform, setting up the scenery and props. Arrange with the principal to keep students away from your materials until you remove them. Present two plays each day, and arrange for someone to stay with the students who are not performing at your school. (Our principal has watched our students for us when we've been "on the road".) Enjoy watching your troupe of actors enchant an appreciative audience.

Is producing a Shakespearean Festival a lot of extra work? You can see for yourself that it takes preparation and the desire to do something different and special. We feel that our experiences with Shakespeare have been the frosting on the cake of teaching. When you see the excitement, the confidence, the growth, and the enthusiasm the children gain from working with Shakespeare, you know it's well worth the extra effort. We are sure your students will feel as ours do, that "The play's the thing." No two productions have ever been the same, for each year's lessons and productions are adapted to the needs of that year's students. But the enthusiasm remains the same. The following are some comments made by our students when asked to evaluate their experiences with William Shakespeare.

> I thought that the Shakespeare plays were a blast! One of the things I liked best was the practicing and then finally performing the plays. My least favorite part was doing the last performance. It was so much fun! I never wanted it to end. It was great!
>
> Amy Rich

The worst part about doing Shakespeare was when the plays were over.

Marci Stirling

I thought that the plays were really, really, really, really, really fun to do. I liked them a lot. I think that they should do the Shakespeare plays every single year.

Heather Briggs

I really like the Shakespeare plays (especially learning how to act and acting in the plays.) I enjoyed doing my play in front of an audience with them liking it and all of us having fun.

Tyler Carroll

I thought the Shakespeare Festival was great!

David McGraw

During the Shakespeare plays, I was learning and having a total blast! I never thought coming to school would be fun, but this was better than fun!! The best part of the whole thing was practicing the plays without our scripts. The worst part was when it was over!!

Meg Friar

The thing I liked best about Shakespeare was that we all had fun with what we did. I especially liked the costuming. I did not dislike anything. I felt that it was a great learning experience for everyone involved!

Kristin Lundgren

I like putting the plays on for the public and learning the parts. I also enjoyed listening to the way people talked in the Middle Ages.

Quinn Weber

I really enjoyed doing these plays. They were not only educational, but FUN! It gave each person a chance to be in the spotlight. My favorite play was *Romeo and Juliet.*

Shari Isgar

So what are the rewards? It's the pleasure you feel when you read comments like those given above. It's the thrill you have when your students ask, as their first question of the first day of school, "What are we doing for Shakespeare this year?" It's your joy as you watch the child who hasn't said a dozen words all year, perform brilliantly on stage. It's the excitement of hearing the fourth grade boy who struggled with a first grade reading book read the richness of Shakespeare's English. It's watching parents beam as their child performs. It's the satisfaction you feel as you sit exhausted at the end of your "Evening With Shakespeare" knowing that everyone left delighted and amazed at what they had seen. Probably, most of all, it is the warm feeling you get when the student you've struggled with all year, says, with stars in his eyes, "Thanks for doing Shakespeare."

If you still haven't been convinced to introduce Shakespeare to your students, do it for the Emily in your classroom. Our Emily asked the first day about Shakespeare. Only she wanted to know if she HAD to be in a play. From that first day, until we began the plays in March, her constant question was, "Are we still going to do Shakespeare, and do I have to be in a play?" Then we told the students the story of *The Taming of the Shrew*. It was love at first hearing. Emily had met the first character in literature that she found completely captivating; Katherine, the Shrew. We had planned on giving Emily a very small role because of her obvious reluctance to take part. But the minute she heard the story, Emily felt Kate belonged to her. She begged and pleaded to be Kate. Unable to resist such enthusiasm, (and knowing she'd be great in the role!), we gave Emily the part of Katherine. She gave a performance of which any professional could be proud. Her enthusiasm carried over to the others in *The Taming of the Shrew* cast, and it was the hit of the festival that year. Her comments on her evaluation were:

What did I like best about doing Shakespeare? I liked all of it best! I loved my part, I loved everybody else's parts, I loved the plays (all four), and I just had a great time.

Emily Fisher

Although it has been several years since we had Emily as a student, she still talks about how wonderful learning about, and performing, Shakespeare was. So, if you're contemplating making Shakespeare a part of your curriculum, do it for the Emily in your classroom.

We hope we've lit your fire of enthusiasm for using Shakespeare with your students. The ideas and suggestions presented in this book have been developed throughout the seven years we've been presenting Shakespeare plays, and we know they work. Your festival can be more simple than we've outlined, or much more involved. Maypole dances, Punch and Judy shows, dancing, Renaissance games and activities all may be included in a Shakespearean Festival.

We'd enjoy hearing about your experiences, and we'd be happy to answer any questions you might have. You can contact either of us at the address on the order form, or at:

Jordan Ridge Elementary School
2636 West 9800 South
So. Jordan, Utah 84065

GOOD LUCK!

APPENDIX

A

TRIVIA SEARCH

FOR SHAKESPEARE STUDENT PACKETS:

SHAKESPEARE COVER SHEET

SHAKESPEAREAN CROSSWORD PUZZLE

FAMOUS SHAKESPEARE QUOTATIONS

ANAGRAMS

WORD CHAIN

COLOR SHEET (QUEEN ELIZABETH)

COLOR SHEET (THE GLOBE)

SHAKESPEARE TRIVIA SEARCH

1. All of the plays you have heard about were written by a man named
____.

2. Another name people call this person is "The ___ ___ ___ ___."

3. This person lived in the country of ______________________.

4. He lived in a town that has become very famous, called
________________ ______ __________.

5. How many plays did this person write? __________.

6. This person helped build a theater so that his plays could be performed there. The name of this theater is The ________________.

7. This person performed his plays before Queen ________________.

8. The man who wrote the plays lived between the years ______ and ______.

9. What was this person's wife's name? __________________.

10. The time period that this person lived in was known as the
____________________ or the ______________ age.

TRIVIA SEARCH KEY

1. WILLIAM SHAKESPEARE
2. BARD
3. ENGLAND
4. STRATFORD-ON-AVON
5. THIRTY-SEVEN
6. GLOBE
7. QUEEN ELIZABETH I
8. 1564 AND 1616
9. ANNE
10. RENAISSANCE OR THE ELIZABETHAN AGE

Shakespeare

NAME______________________________

36 44

SHAKESPEAREAN CROSSWORD CLUES

ACROSS:

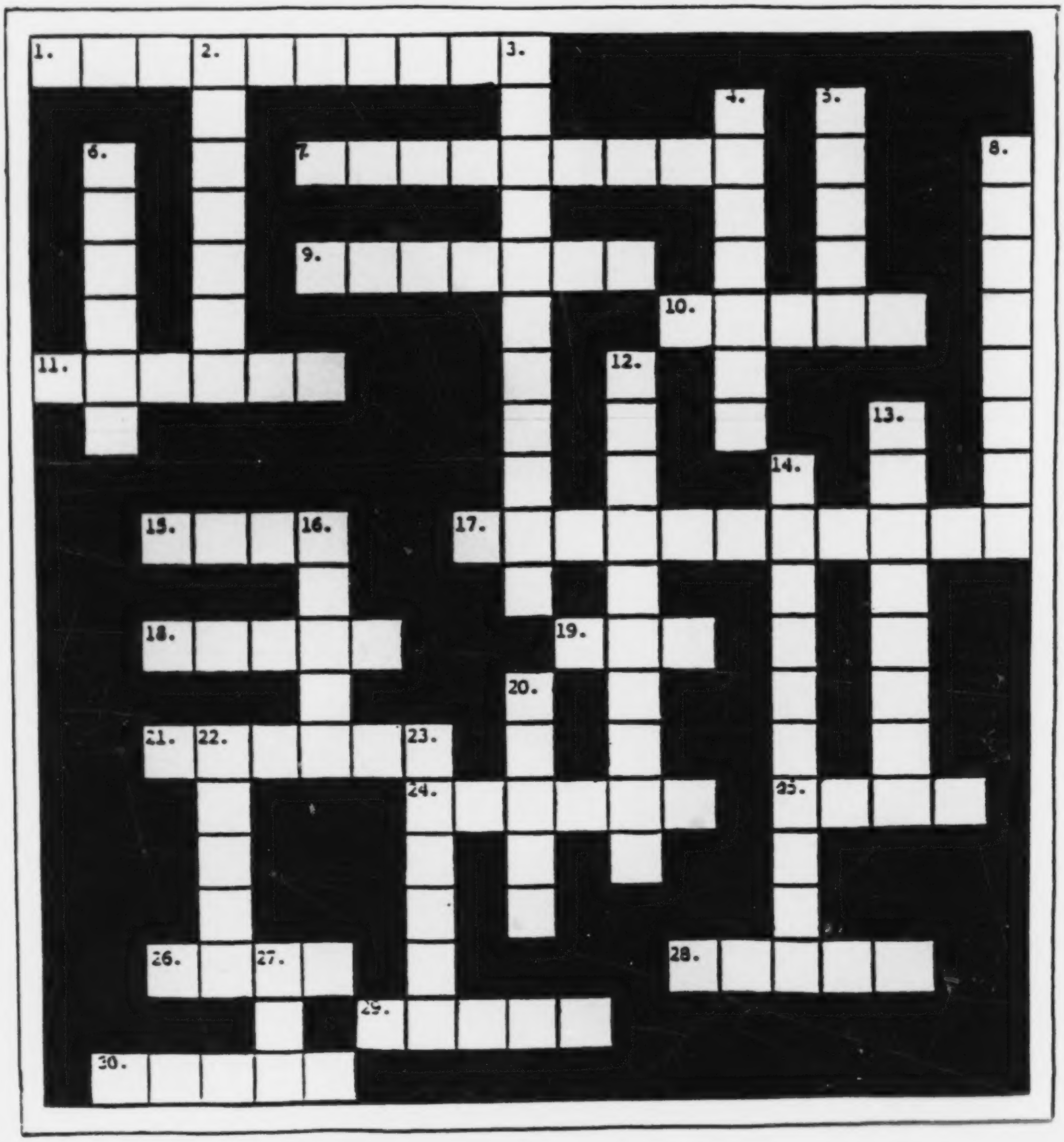
1. After he became wealthy, Shakespeare bought a home that contained ten ______________.
7. Who was the Queen of England during the life of Shakespeare?
9. Besides plays and poems, Shakespeare is known for writing ________.
10. Today a lover is often called a _________ after the character in one of Shakespeare's plays.
11. Many people ate on square ______ plates.
15. What was raised over the theater when a play was to be performed?
17. What were the people in the audience who stood during the performances in the theater called?
18. Shakespeare's father was the ___________ of the town.
19. Theater performances were always in the ____ becasue there were no lights.
21. Queen Elizabeth had several inches of _________ on her face when she died.
24. What was the name of the city where Shakespeare's plays were performed?
25. What was Shakespeare's wife's name?
26. Shakespeare was able to buy his father a coat of ______ after he became wealthy.
28. Everyone had a knife, and some had a spoon, but no one during Shakespeare's day used a _________.
29. The theater in _________ City, Utah, is a replica of the original Globe Theater.
30. Shakespeare and his wife had one girl, and ________, a boy and a girl.

DOWN:

2. Shakespeare was born in 1564, in Stratford-on-Avon, ______________.
3. _______________ is considered to be the world's greatest dramatist.
4. The name _________ is used today to represent a money grubbe
5. Only the _________ is read more than Shakespeare's plays.

6. A ___________ was shot during a play at the Globe Theater, causing the Globe to burn down.
8. Shakespeare wrote tragedies and ___________.
12. Actors had a bad ____________ during Shakespeare's day.
13. What was the company of Shakespeare's actors called?
14. Shakespeare's father was a prosperous ___________.
16. What was the famous theater of Shakespeare's day called?
20. What was the price of admission to one of the early theater's performances?
22. Before he became a writer, Shakespeare originally left Stratford to become a _________.
23. What killed hundreds of people and closed all public places during the time of Shakespeare?
27. ________ played women's parts, because they were the only ones allowed in the plays.

Shakespearean Crossword



ANSWER KEY SHAKESPEARE CROSSWORD PUZZLE

ACROSS:

1. Fireplaces
7. Elizabeth
9. Sonnets
10. Romeo
11. Wooden
15. Flag
17. Groundlings
18. Mayor
19. Day
21. Makeup
24. London
25. Anne
26. Arms
28. Forks
29. Cedar
30. Twins

DOWN:

2. England
3. Shakespeare
4. Shylock
5. Bible
6. Cannon
8. Comedies
12. Reputation
13. Kings Men
14. Glovemaker
16. Globe
20. Penny
22. Actor
23. Plague
27. Men

FAMOUS SHAKESPEARE QUOTATIONS

He jests at scars, that never felt a wound.
Romeo and Juliet

What's in a name? That which we call a rose
by any other name would smell as sweet.
Romeo and Juliet

I see thy glory, like a shooting star,
Fall to the base earth from the firmament.
King Richard II

The devil can cite Scripture for his purpose.
The Merchant of Venice

The quality of mercy is not strain'd;
It droppeth as the gently rain from heaven
Upon the place beneath. It is twice blest --
It blesseth him that gives, and him that takes.
The Merchant of Venice

How far that little candle throws his beams!
So shines a good deed in a naughty world.
The Merchant of Venice

Everyone can master a grief but he that has it.
Much Ado About Nothing

Cowards die many times before their deaths;
The valiant never taste of death but once.
Julius Caesar

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts.
As You Like It

How bitter a thing it is to look into happiness through another man's eyes!

As You Like It

Some are born great, some achieve greatness, and some have greatness thrust upon them.

Twelfth Night

Neither a borrower, nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
Hamlet

This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Hamlet

Reputation, reputation, reputation!
O, I have lost my reputation!
I have lost the immortal part of myself,
And what remains is bestial.
Othello

How sharper than a serpent's tooth it is
To have a thankless child.
- King Lear

ANAGRAMS
DOUBLE, DOUBLE, TOIL AND TROUBLE
WORDS MIXED UP, ARE ALL A BUBBLE!

Unscramble these anagrams to form the titles and characters of Shakespeare's plays.

1. SAUCER JAIL US
2. THE LAM
3. BROONE
4. IT A PRO
5. BET CHAM
6. MET THE STEP
7. O ROME
8. TAKE
9. NAME DUET ROIL JO
10. SEW HER HOT FAT GEM THIN
11. HI MARE
12. ANY TON
13. TAN I A IT
14. I RALE
15. LATE CUP
16. MAD CUFF
17. BASE STAIN
18. I CAN BA
19. MA DRAIN
20. I PRO CHUTE

WORD BANK

BIANCA
ROMEO
PORTIA
JULIUS CAESAR
THE TAMING OF THE SHREW
ROMEO AND JULIET
HERMIA

PETRUCHIO
MACDUFF
HAMLET
KATE
MIRANDA
ARIEL

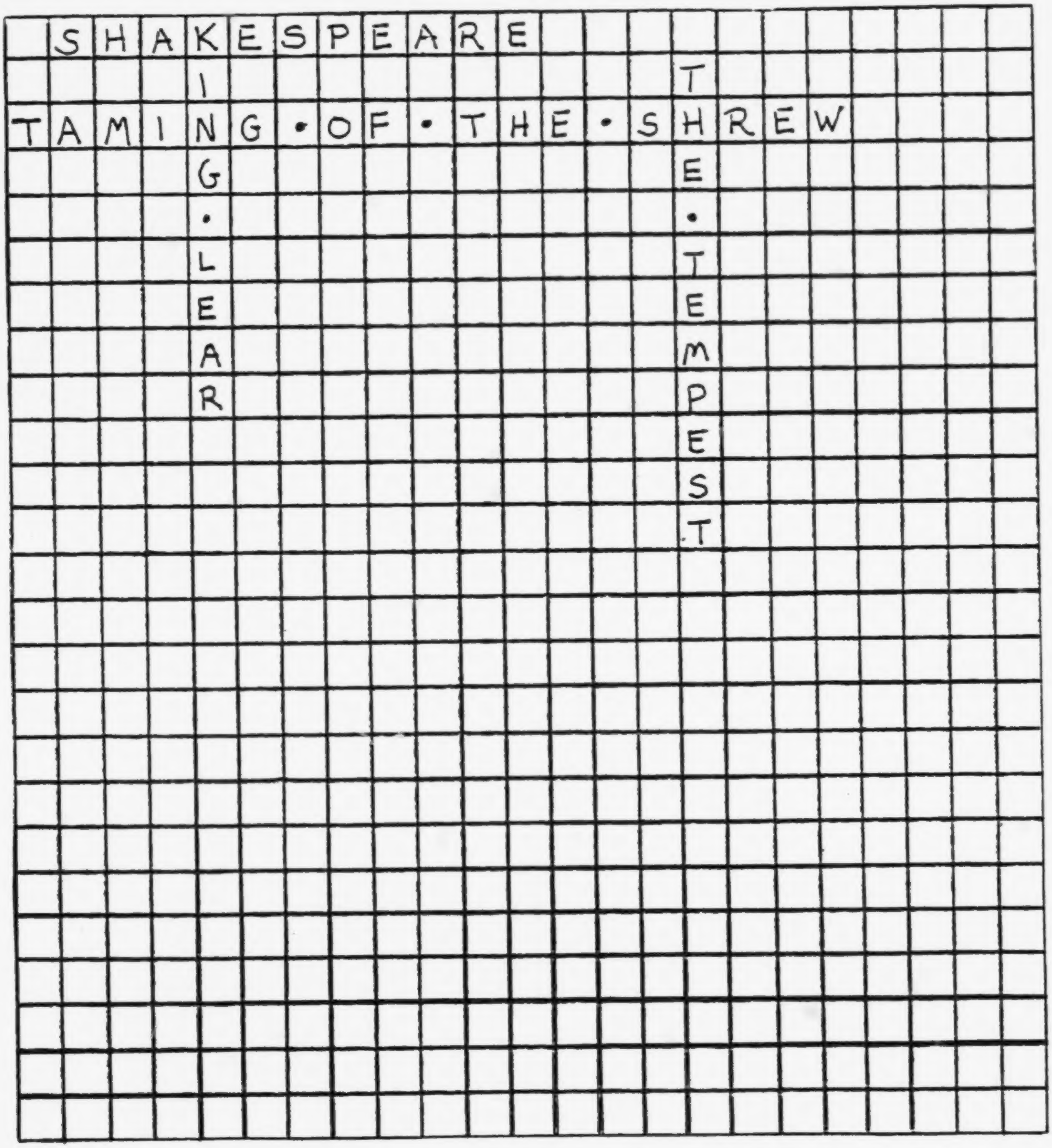
SEBASTIAN
OBERON
THE TEMPEST
MACBETH
TITANIA
ANTONY
CAPULET

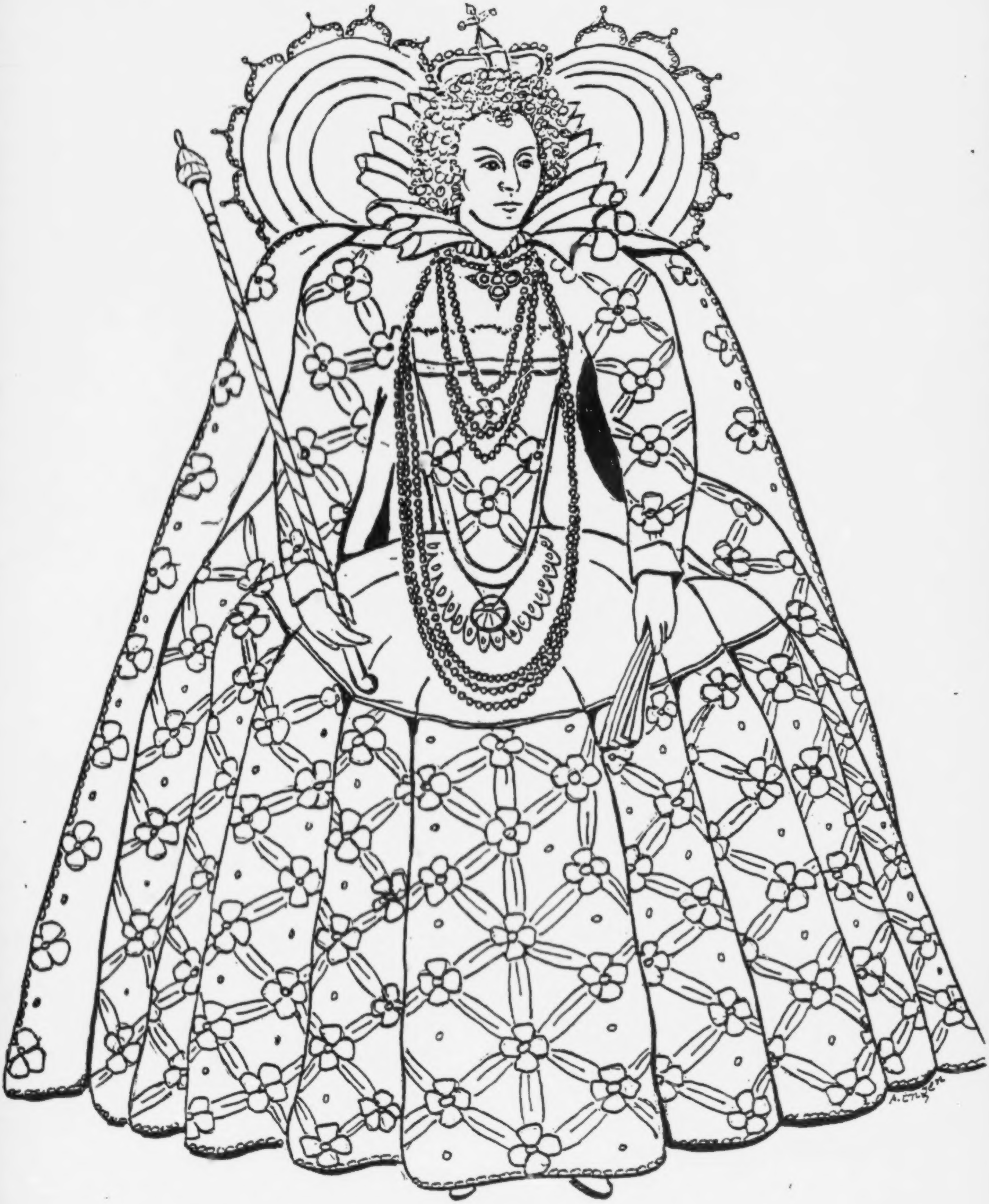
ANAGRAMS
DOUBLE, DOUBLE, TOIL AND TROUBLE, WORDS MIXED UP, ARE ALL A BUBBLE
KEY

1. SAUCER JAIL US -- JULIUS CAESAR
2. THE LAM -- HAMLET
3. BROONE -- OBERON
4. IT A PRO -- PORTIA
5. BET CHAM -- MACBETH
6. MET THE STEP -- THE TEMPEST
7. O ROME --ROMEO
8. TAKE -- KATE
9. NAME DUET ROIL JO -- ROMEO AND JULIET
10. SEW HER HOT FAT BEM THIN -- THE TAMING OF THE SHREW
11. HI MARE -- HERMIA
12. ANY TON -- ANTONY
13. TAN I A IT -- TITANIA
14. I RALE --ARIEL
15. LATE CUP -- CAPULET
16. MAD CUFF -- MACDUFF
17. BASE STAIN -- SEBASTIAN
18. I CAN BA -- BIANCA
19. MA DRAIN -- MIRANDA
20. I PRO CHUTE -- PETRUCHIO

WORD CHAIN

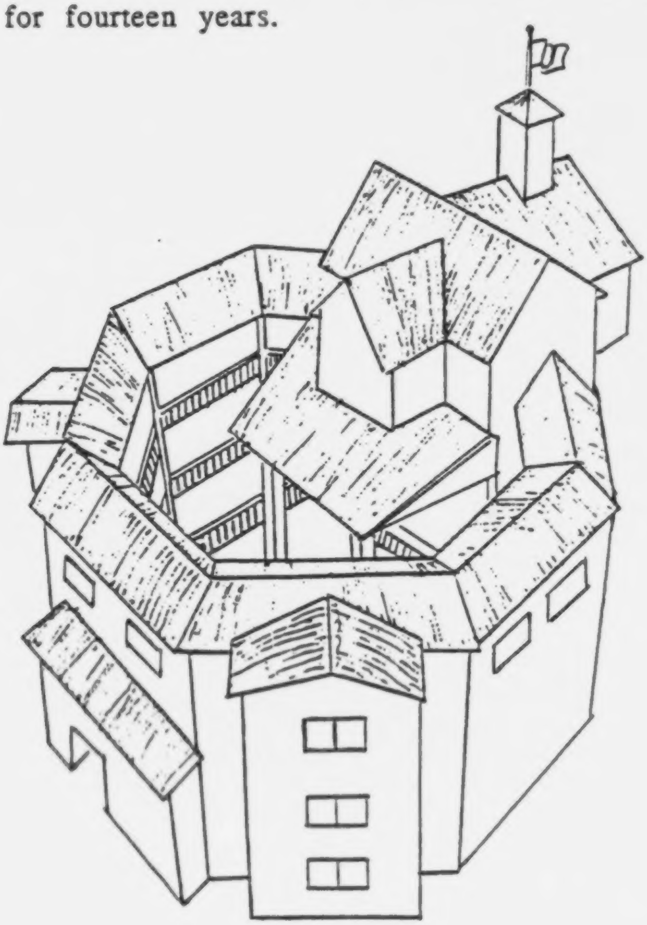
COMPLETE THIS WORD CHAIN USING AS MANY PLAYS AND CHARACTERS FROM WILLIAM SHAKESPEARE AS YOU CAN.





THE GLOBE

The Globe Theater was constructed in 1599. Shakespeare wrote over half of his 37 plays for production in The Globe from its opening until it was destroyed by fire in 1633. The Globe stood about 600 feet from the banks of the river Thames, and was about 1500 feet west of the London Bridge. It was on a street called Maid Lane. When the white flag was flying, indicating a performance that day, it could be seen by all of London and its surrounding suburbs. The Globe was shaped like an octagonal donut. There were galleries all around for the audience, as well as the center "pit" where the groundlings stood. Little scenery was used, with different levels of the stage representing different rooms or places. The roof was thatch, tightly woven straw, bound with string. The Globe was designed as a permanent residence for Shakespeare's plays, and served that purpose for fourteen years.



APPENDIX

B

FIRST SAMPLE LETTER TO PARENTS

GENERAL COSTUME INFORMATION LETTER

FINAL COSTUME NOTE

INVITATION

SAMPLE PROGRAM COVER

FIRST SAMPLE LETTER TO PARENTS

Dear Parents,

The students in Miss Campbell's and Mrs. Engen's classes have begun preparing for the presentation of our annual Shakespearean Festival. This is a very exciting unit of study for all of us. We will be presenting two full plays, *Macbeth,* and *A Midsummer Night's Dream,* and scenes from *Julius Caesar, The Taming of the Shrew,* and *Romeo and Juliet.* Performances will be on Monday, May 9, and Tuesday, May 10, during the day, and Wednesday, May 11, in the evening. The experience of working with Shakespeare's literature will be both educational and enjoyable for each student.

In addition to performing in the plays, students will be learning about Shakespeare and the time in which he lived. We would appreciate it if you would periodically ask your child to share some of this information with your family.

We are going to need your help to make this a successful project. As the students receive their parts, they will need lots of encouragement and practice time to learn their lines. We are letting you know the dates of our performances now so that these important dates can be scheduled on your calendar. If your child will not be at school on the following dates, please let us know immediately:

The week of May 2, 1988 (Dress rehearsal week)
The week of May 9, 1988 (Performance week)

Your child will be needing a costume, and more information concerning costumes will be coming home within the next two weeks.

We will also need some help in the "behind the scenes" areas of our production. Listed on the attached sheet are some special needs. If you feel you could help with any of these, please check the item or items that best fit your interests and expertise. We'll call you to arrange volunteer times.

Thank you so much for your help. We hope you and your child will enjoy our Shakespearean adventure!

Sincerely,

Miss Campbell
Mrs. Engen

Please complete this form and return it to school with your child. We'd appreciate your signing on the bottom lines whether you can help or not.

I could help in the following ways:

___________ Work with students during play practices at school. Time from 9:20 a.m. to 10:20 a.m. I prefer to do this:
______ one or more times a week
______ occasionally

___________ Sew costumes, if needed.

___________ Type programs and invitations

___________ Help backstage and with refreshments the night of our performance.

Student:______________________ Parent:____________________

Phone_______________

FIRST COSTUME NOTE TO PARENTS

Dear Parents,

This note is to answer concerns you might have about your child's costume for our Shakespeare plays. We hope the suggestions given below will help.

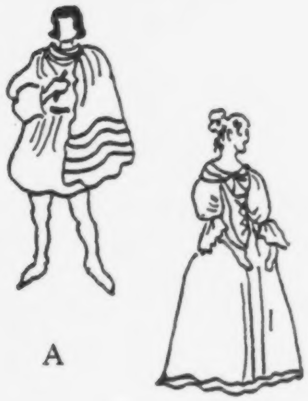
Costumes should be simple, and may be made from items you already have or can borrow. We do not want anyone to go to a lot of expense for a costume!

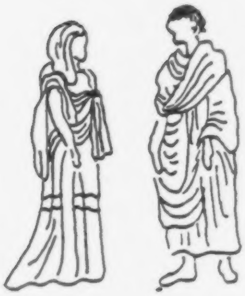
Boys who are performing in *Romeo and Juliet, Macbeth, or The Taming of the Shrew,* should wear long-sleeved, loose-fitting women's blouses, tunics, tights, shorts, and ballet slippers of soft boot-like shoes. Girls in these plays will need long dresses, or a dressy blouse and a long skirt. Clothing in the time period of these plays is similar to illustrations "A" below. Whatever you can do to approximate these outfits will be fine. The witches in *Macbeth* may wear long, black dresses, or strips of material, or even rags.

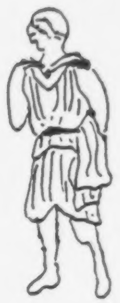
If your child is in *Julius Caesar* or *A Midsummer Night's Dream,* costumes may be made from white or light colored material. (Plain sheets are perfect!) The material can be wrapped around the child (for *Julius Caesar,* see illustration "B") or tunics may be made by folding the material lengthwise, cutting out an opening for the head, and sewing the side seams. Shoulder seams are gathered, and a tie put at the waist. (For the Athenians in *A Midsummer Night's Dream.,* see illustration "C".) The fairies in A *Midsummer Night's Dream* should wear leotards and tights, with a filmy shirt, skirt, or other covering.

Please call us if you have any questions about your child's costume.

Sincerely,


A


B


C

FINAL COSTUME NOTE TO PARENTS

Dear Parents,

This is just a quick note to see how many children have their costumes ready for our Shakespearean Festival. Could you please fill out the form below and return it to school within the next three days?

Thank you so much for your help and support!

Sincerely,

- -

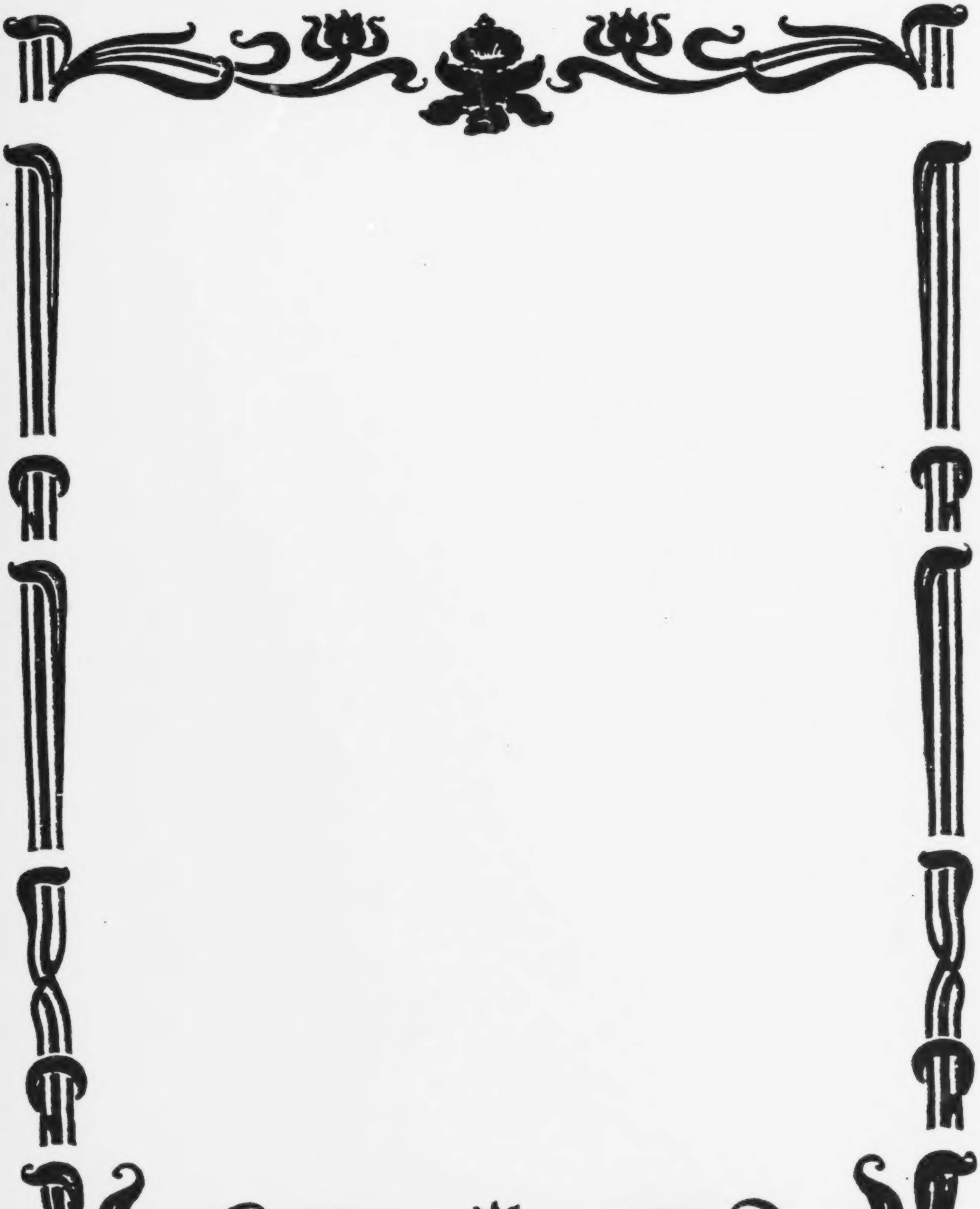
Student:_________________________________

_________________I will be able to provide my child's costume.

_________________I will not be able to provide my child's costume.

____

Parent's signature



1988 SHAKESPEAREAN FESTIVAL

The classes of Miss Campbell and Mrs. Engen invite you to enjoy the 1988 Shakespearean Festival at Jordan Ridge Elementary.

Our "Evening With Shakespeare" will be held on Wednesday, May 11. Our performance will begin promptly at 6:30 p.m. in the multipurpose room.

The evening's entertainment will include:

Scene from Julius Caesar
Scene from Romeo and Juliet
Macbeth
Intermission (Drinks will be provided, and Elizabethan treats may be purchased.)
Scene from The Taming of the Shrew
A Midsummer Night's Dream

Your host and hostess for this special event will be William Shakespeare and Queen Elizabeth I.

We hope you will be able to join us and share in the magic of our "Evening With Shakespeare."

CURTAINS:

LIGHTS:

56

"A great while ago the world begun, with hey, ho, the wind and the rain: --But that's all one, our play is done, and we'll strive to please you every day."

William Shakespeare

An Evening

With Shakespeare

APPENDIX

C

EXPLANATION OF SCRIPT

NARRATION SCRIPT FOR QUEEN ELIZABETH, SHAKESPEARE, AND COURT JESTER

EXPLANATION OF NARRATION SCRIPT

The accompanying script for the characters of Queen Elizabeth, William Shakespeare, and the court jester, was written for a production in which the following plays, or scenes from plays, were performed: *Julius Caesar, Macbeth, Romeo and Juliet, The Taming of the Shrew, and A Midsummer Night's Dream.* This script could be adapted to introduce any of Shakespeare's plays, using the same format and substituting information about the particular plays.

This script also has a part for Queen Elizabeth's Lady-in-Waiting. This part was played by a fourth grade girl, who had extreme difficulty in memorizing her lines. In fact, this student was being mainstreamed from a self-contained resource program into a regular classroom for the first time in her school experience. She was delighted to be on stage for the entire performance and gained a great deal of self-confidence from this role. Should you have a student with similar difficulties, this is a useful part to have available. If you do not have need for this role, either eliminate the lines, or add the appropriate lines to the other characters' parts.

The jester welcomes the audience and acts as the main host for the evening. Queen Elizabeth and Shakespeare join the jester in giving background information about the events of the time, as well as adding the necessary continuity to bind the various plays together. These characters should sit on a raised platform, such as a long table, in front of the stage, yet off to one side. Elizabeth and Shakespeare enter and exit through the audience, to the music of the trumpet fanfare. If the Lady-in-Waiting is used, she follows Queen Elizabeth and also sits on the platform.

As mentioned earlier, we have used a variety of "host narrators", but this group creates the most excitement and authenticity. We strongly recommend using these characters, especially if you intend to produce more than one play.

SCRIPT FOR QUEEN ELIZABETH, SHAKESPEARE, COURT JESTER, AND LADY-IN-WAITING

JESTER: *(Enters turning cartwheel, stands at front center stage)* Welcome, welcome, ladies and gentlemen. You are about to see tales of fantasy, humor, death, greed, comedy, tragedy, ambition, love, and delight. The words that our players speak this night (day) were penned by the great William Shakespeare of the court of Queen Elizabeth. Queen Elizabeth, the greatest English monarch of all time. She is going to honor us with her presence tonight. *(Trumpet fanfare)* Ahh! She comes! To your feet, to your feet, and bow before the good Queen Bess!

(Queen Elizabeth enters, attended by her lady-in-waiting. Jester makes a sweeping bow.)

QUEEN ELIZABETH: Thank you good servant. What are we seeing this night (day)? What words of magic has Sir William penned for us?

JESTER: My queen, you will be feasted royally this night (day), for we are going to see comedy, tragedy, and history.

QUEEN ELIZABETH: Very good, but first, what is the state of London this fine evening (day)? Are my sea rovers still out exploring?

JESTER: Of course. Sir Walter Raleigh and Sir Francis Drake should be back to London soon, with tales of adventure and new lands and wealth for you.

QUEEN ELIZABETH: I shall be eager to hear of their travels. And London, is it as always, busy and crowded?

JESTER: Oh yes, my queen. They estimate London to be near 200,000 by now.

LADY: Queen Elizabeth, did you hear that the great author, William Shakespeare, will be here tonight?

QUEEN ELIZABETH: That is marvelous! Why, he can explain what our plays are about this night (day). I am sure he will come to be known as the world's greatest dramatist. It is rumored that only the Bible is read more than the words of the great Sir William.

JESTER: Indeed, it is true, my lady. Maybe it is because he has written so much. Why, he has authored 37 plays, not to mention all his poems and sonnets.

LADY: Here he comes now!

(Shakespeare enters from back of room, walking through audience)

SHAKESPEARE: *(Bowing to queen)* Good evening, my queen. We are truly honored with thy presence at the theater this night (day). It is indeed rare to see you here. The Globe has never seen such a fine audience, and you add such beauty.

QUEEN ELIZABETH: Sir William, you are such a flatterer, and your words weave such magic.

SHAKESPEARE: My lady, if my words do please thee, then I am greatly honored. I feel that this night (day) you will especially enjoy the plays that are being presented.

JESTER: Tell us, what have you written this time, a comedy, a tragedy, or an historical play?

SHAKESPEARE: I thought I'd begin with a scene from my play, Julius Caesar, an historical play of many centuries earlier.

QUEEN ELIZABETH: Julius Caesar was a foolish ruler. He didn't surround himself with good advisors.

JESTER: Not only that, they ended up murdering him for the "good of Rome", they said.

SHAKESPEARE: That is correct. Our scene begins at the funeral of Caesar. Brutus has just convinced the crowd that their murder of Caesar was justified, for Caesar was ambitious and he, Brutus, is an honorable man. Antony, Caesar's loyal friend, is about to have his turn to speak.

(SCENE FROM *JULIUS CAESAR*, ANTONY'S SPEECH)

JESTER: Bravo! Antony was an orator of the finest degree.

QUEEN ELIZABETH: Indeed he was, but come, what's next?

SHAKESPEARE: Another play that ends tragically. But the scene you are about to see only gives a hint of the problems that will happen later in the play. You can see the players preparing for a scene from *Romeo and Juliet.*

JESTER: A love story. My favorite! I know this tale. Romeo is a Montague, and Juliet is a Capulet. The two families are bitter enemies.

QUEEN ELIZABETH: Yes, and Romeo hides behind a mask to attend the Capulet's ball, where he meets the fair Juliet.

SHAKESPEARE: Stop! You are getting ahead of the story. The scene you will see begins at the ball, and ends with the two young lovers at Juliet's balcony.

(SCENE FROM *ROMEO AND JULIET*)

LADY: I wish that Romeo and Juliet lived happily ever after.

JESTER: Foolish lady, and I thought I was the fool. Romeo and Juliet must die. After all, *Romeo and Juliet* is one of Sir Shakespeare's greatest tragedies.

SHAKESPEARE: Thank you, kind fool. I hope you are ready for another of my tragedies, *Macbeth.*

QUEEN ELIZABETH: A wonderful play, but I notice that you seem to make all the monarchs in your plays foolish, ambitious, and full of greed. I do hope this is not what you think of your monarch!

SHAKESPEARE: Never, good Queen Elizabeth. Although Macbeth certainly had all of those evil characteristics - and more.

JESTER: Enough of the chatter, I wish to see the play. The witches, the witches, toil and trouble and cauldrons bubble. Let's away to Scotland!

(THE PLAY, *MACBETH*)

JESTER: I can see why that is called a tragedy. Isn't it terrible that Macbeth let ambition rule his actions?

QUEEN ELIZABETH: Yes, if a ruler is a good ruler, he must consider his people and what is good for them, not just what is good for himself.

SHAKESPEARE: My good queen, I am so glad that you rule England with such wisdom. There are many changes occurring in all of Europe right now, and your highness has shown that a true and good leader can accomplish much for her kingdom.

QUEEN ELIZABETH: Thank you, Sir William. Your plays have been most entertaining this evening (day), but I am in need of refreshment. Are the peddlers about, outside the theater?

JESTER: Oh yes, my queen. I am sure you will find them in the streets selling apples, oranges, tarts, and even horehound candy.

QUEEN ELIZABETH: Then let us depart. Sir Shakespeare, will you accompany us for this intermission between thy plays?

SHAKESPEARE: Of course, dear Queen. Please, take my arm and let us adjourn outside where I might tease thy taste buds with sweet treats and thy ears with sweet words.

(Queen Elizabeth, Shakespeare, and Lady depart)

(DAY PERFORMANCE)

JESTER: We do hope you have enjoyed this morning's performances and will join us tomorrow for some fine examples of Shakespeare's comedies.

(NIGHT PERFORMANCE)

JESTER: You too, must join this short intermission. You may buy tarts or candy from our peddlers. And for everyone, there is a refreshing drink that the theater wishes to give you this night. The trumpets will herald the second half of our evening's entertainment.

INTERMISSION - EVENING PERFORMANCE

(When ready to proceed with the second half of the program, play the Prince of Denmark March to have the audience return to their seats.)

JESTER: Again welcome, good patrons of the theater. As you can tell from all those around you, the theater is very popular during the reign of Queen Elizabeth. And so it should be. After all, the admission only costs you adults a penny, and all the children are allowed to come in and view the plays for free. I wish the plays would soon start, I so enjoy Sir William's comedies, as does my lady, the good Queen Elizabeth. Here she comes now. Everyone rise and bow before the greatest queen of all time, Queen Elizabeth Regina!

(Fanfare. Elizabeth, Lady, and Shakespeare enter from back of room)

QUEEN ELIZABETH: Fool, I see you are eager for more entertainment from Sir Shakespeare. Sir William has been telling me a most humorous story. Come,William, tell the fool the story of Katherine and Petruchio and how he comes to tame her.

SHAKESPEARE: My queen, I am delighted that you enjoyed my story of *The Taming of the Shrew*. It is set in Padua, Italy. A wealthy merchant named Baptista has two daughters, Katherine, the older and a shrew, and Bianca, the younger, and a lovely child. All the young men of Padua wish to marry Bianca, but Baptista has decided that she shall not marry until her sister Katherine has wed. However, Katherine is so sharp tongued that they call her Katherine, the Curst, and no one will have her. But, a handsome young man has just arrived in the town, and he is seeking a wife. His only requirement is that she have a very large dowry. Therefore, he is quite willing to take on Katherine, and you are about to see him introducing himself to Baptista to ask for Katherine's hand in marriage.

QUEEN ELIZABETH: Fool, you will love how Katherine tries to put Petruchio in his place, and how Petruchio turns the tables on her.

JESTER: Then let's not waste any more time. Show us the play!

(SCENE FROM *TAMING OF THE SHREW*)

JESTER: Those two were most interesting together. I wish we could have seen how Petruchio finally tamed Katherine. She didn't look like she would have been very agreeable to being controlled by such a man.

SHAKESPEARE: Indeed, she was not. But you must come to the theater another night (day) to see what happens to Katherine and Petruchio, for I have another play planned for you to view this night (day). It is *A Midsummer Night's Dream.*

QUEEN ELIZABETH: Oh, how wonderful! I have seen this play before, and it is one of my favorites. Is it not the comedy that takes place in ancient Athens, in which four youths, Hermia, Helena, Lysander, and Demetrius, become involved in a most confusing plot as to which boy loves which girl, and which girl loves which boy?

LADY: I think I am already confused, and the play has not even started yet.

SHAKESPEARE: But you will find it most enjoyable, for these youths just happen to wander into an enchanted forest where the fairy king, Oberon, and his mischievous helper delight in changing everyone's personality. Just wait until you see what they do to a workman named Bottom, and the fairy queen, Titania.

QUEEN ELIZABETH: Enough. I am ready to see this humorous mixture of fantasy and reality. Sir Shakespeare, I remember that you once said:

"All the world's a stage
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts."

It is now time to see the actors play their parts in *A Midsummer Night's Dream.*

(PLAY, *A MIDSUMMER NIGHT'S DREAM*)

JESTER: A most delightful play. I think I should like to be like Puck.

QUEEN ELIZABETH: I think you should not. Enough of such nonsense. The evening has been long, and our homes and hearths await us. Come, my lady, our carriage is waiting to carry us to the palace where we might dream of the fantasies that Sir William has woven here for us tonight.

LADY: Yes, my queen.

(Elizabeth and Lady exit)

SHAKESPEARE: Come, fool. We, too, must bid these people adieu.

JESTER: Yes, as Puck just said, "Goodnight unto you all. Thank you for joining us tonight."

(Makes a sweeping bow to audience)

SHAKESPEARE: Goodnight.

(He bows, and they exit together)

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A Midsummer Night's Dream

Barbara Engen and Joy Campbell

A MIDSUMMER NIGHT'S DREAM
STAGING SUGGESTIONS

SCENERY

Changing scenery in a quickly moving play presents some serious problems, so it is best to use the same scenery throughout the entire play. The scenery directions in the accompanying script are written for use on a stage with a curtain. If you are working with a "bare bones" stage that consists of only a platform, (as we did for several years!), use your actors in various locations to denote a change of scene. Students can perform as they come through the audience to the stage, as well as on tables set off to the side of the stage. Anything that takes the audience's attention away from the main scene on stage will denote a new location.

The play's narrators, as well as Queen Elizabeth, Shakespeare, and the jester sit close to the stage, but off to the side so as not to interfere with the action. Long tables with chairs secured on them are ideal for Elizabeth, Shakespeare, and the jester. The narrators sit closer to the action, preferably on the stage steps. (Our narrators dress like fairies and join the fairies on stage during the play.)

Since most of this play takes place in the forest, our scenery consists of trees and bushes sponge painted on blue butcher paper. This is then stapled to the scenery forms. If you do not have the forms available, trees sponge painted on paper, or simply cut out of cloth and hung on a back wall make effective scenery. Free standing trees add dimension, as well as give the fairies a place to hide when on stage. These are easily made by pouring plaster of paris in cardboard paint buckets (which have been spray painted green), then setting a yardstick in the center of the bucket. Painted butcher paper trees are then stapled to the yardstick when the plaster has dried. Six or seven of these portable trees give a real forest atmosphere. Plastic or paper flowers and fruit add color and the finishing touches to the forest.

The first scene of the play (Theseus's palace) is done in front of the closed curtain, or on the floor in front of the stage if you do not have a curtain available. Shakespeare intended the last scene of the play to also be at Theseus' palace. There are so many people involved in this scene, however, that we have found it easier to play it on the stage and have the action take place in the forest.

PROPS

Props for *A Midsummer Night's Dream* are very simple, except for the donkey head worn by Bottom. The basic props needed are:

Plastic flowers and fruit (At least one purple flower)
Paper scroll for Peter Quince
Staff for Oberon (A broomstick works well.)
Donkey head and rope

We have used two different donkey heads; one made of paper mache and one made of chicken wire. We prefer the chicken wire head, as it allows the sound to project much better when Bottom speaks. Also, our students have said that it is not as hot and is much more comfortable to wear than is the paper mache head. The basic shape of our donkey head is molded from two pieces of chicken wire, rolled into cylinders (one for the head and neck and the other for the nose.) The nose piece is stretched out near the head end to give a more realistic shape, then is attached to the head piece. Fake fur ears and mane are then attached, and fake fur is placed over the top and sides of the nose. Black felt is used for the nostrils and for the eyes. Surprisingly enough, this does make a realistic donkey head. If you do not want to make a complete head, attach ears to a headband, and make a cloth-covered, poster board nose held on the head by a piece of elastic. This is not as realistic, but will still give the desired effect.

LIGHTING

Lighting depends a great deal on the equipment that is available. Overhead stage lights, as well as two spotlights are ideal. The narrators and Queen Elizabeth's group always have a white spotlight directed on them when they speak, as do the characters in front of the curtain. During the forest scene, blue and green lights are most effective. Following Titania and Oberon with these colored spots adds to the mystery of the fairy scenes. Combining colors, such as a white spot on top of a blue or green spot gives a different appearance. Experiment with the lights you have available. Give each of your light people a script and go through the play with just these people, trying the lighting for the best effect. They will need to write down all directions for their lights.

COSTUMES

In Shakepeare's day, costumes for a production of *A Midsummer Night's Dream* would be Elizabethan in style. The play is more easily understood by children, however, if the characters are dressed in the clothing worn by the Athenians and fairies. For the Athenians, both boys and girls, loose fitting tunics made from white or light colored material, tied at the waist, work beautifully. The boys' costumes are knee-length, with the girls' tunics being somewhat longer. Theseus and Hippolyta may add capes and crowns. The fairies should wear delicate, filmy material, such as chiffon. Dancing leotards and tights under chiffon skirts or tunics are ideal. Oberon and Titania wear somewhat fancier outfits. In fact, Oberon's, as well as Puck's costumes may be quite outlandish. Titania is elegant in a long, loose fitting dress made from chiffon or other lightweight material with a ring of flowers in her hair. Costumes do not need to be costly, or elaborate. Have your students use their imaginations!

A Midsummer Night's Dream
Story Summary

A Midsummer Night's Dream is a play full of magic and comedy and is one of Shakespeare's most famous and loved stories.

As the story begins, Theseus, the Duke of Athens, is preparing to marry the lovely Hippolyta. As they plan their wedding, Egeus, a citizen of Athens, approaches with his daughter, Hermia. He tells Theseus that Hermia has refused to marry the man he has chosen for her, a fellow named Demetrius. Hermia pleads that she does not love Demetrius, but truly loves Lysander. Theseus kindly tells Hermia that the law orders her to obey her father or face either death or life in a nunnery. Hermia cries that she would rather become a nun than marry a man she does not love.

Hermia and Lysander decide to elope by fleeing to the woods. These are the enchanted woods inhabited by the fairies, and ruled by Oberon and Titania, the king and queen of the fairies.

Meanwhile, Hermia's friend, Helena, has gone to tell Demetrius that Hermia and Lysander have run away. Since Demetrius loves Hermia, he decides to follow. Helena, in turn, loves Demetrius, so she follows him. In the end, all four young people end up in the enchanted forest.

King Oberon has quarreled with Queen Titania over a young boy, and Oberon has ordered Puck, his mischievous messenger, to find a flower with magic love juice which, when put on Titania's eyelids, will cause her to love the first person she sees when she wakes up. Oberon sees the unhappy Helena, who has been following Demetrius, but has been scorned by him, and tells Puck to touch the eyelids of Demetrius with the love juice so he will love Helena. In the confusion, Puck mistakes Lysander for Demetrius and puts the love juice on his eyes instead. Lysander wakes up and the first person he sees is Helena, and so he falls in love with her.

Meanwhile, some Athenian workmen come to the woods to prepare a play for the wedding celebration of Theseus and Hippolyta. One of these workmen, a weaver named Nick Bottom, is obnoxious and gives his fellow actors a difficult time. Puck decides to put an ass's head on Bottom. Titania is sleeping nearby, and when she awakens, the first person she sees is Bottom with the ass's head. She falls madly in love with him.

To add to the confusion, Oberon touches the eyes of Demetrius with the love juice, and, when he awakens he sees Helena. He then begins to quarrel with Lysander, whom he sees is also in love with Helena. The problem is straightened out when Puck removes the spell from Lysander's eyes. Lysander and Hermia are once more in love, and Helena and Demetrius are also in love with each other. Puck then removes the love juice from Titania's eyes. She awakens and screams when she sees her "love", the ass-headed Bottom. Puck takes the head off Bottom and allows him to leave.

Theseus and Hippolyta, hunting in the forest, find the four lovers and invite them to a wedding feast. After the feast, the guests are entertained by the performance of Bottom and his companions.

As the day's events come to a close, Puck tells the audience that they have only dreamed what has taken place... but has it all really been just a dream?

A MIDSUMMER NIGHT'S DREAM
VOCABULARY

Match the words with their definitions.

________ ASS
________ MISCREANT
________ OBNOXIOUS
________ SWEETMEATS
________ FILCH
________ NUNNERY
________ TYRANT
________ SHREWD
________ KNAVISH
________ REVELS
________ ANON
________ FRAY
________ ENAMOURED
________ TARRY
________ CHANGELING
________ HENCHMAN
________ LIQUOR
________ SPURN
________ SCORN
________ NEWT
________ NECTAR
________ FLOUT
________ SUITOR
________ VIXEN
________ BOWER

A -- a child, half human, half fairy
B -- small salamander
C -- a cruel, oppressive, absolute ruler
D -- a donkey
E -- shrewish, ill-tempered person
F -- to be tardy, to linger
G -- extremely unpleasant, repugnant
H -- any liquid substance
I -- to be festive, noisy, merrymaking
J -- shaded retreat, enclosed by trees
K -- rascal, unpleasant to be with
L -- an attendant, squire or page
M -- mischievous, artful, cunning
N -- a man who courts or woos a woman
O -- to steal
P -- a commotion, a fight
Q -- a convent or home for nuns
R -- to inflame with love, charm, captivate
S -- candy or candied fruit
T -- to mock, insult, treat with contempt
U -- behaving with trickery, deceit; clever
V -- disdain, to show anger and disgust
W -- to reject with contempt, to drive back
X -- soon, presently or at another time
Y -- a sweet liquid from a plant

A MIDSUMMER NIGHT'S DREAM
VOCABULARY

Match the words with their definitions.

D	ASS	A -- a child, half human, half fairy
K	MISCREANT	B -- small salamander
G	OBNOXIOUS	C -- a cruel, oppressive, absolute ruler
S	SWEETMEATS	D -- a donkey
O	FILCH	E -- shrewish, ill-tempered person
Q	NUNNERY	F -- to be tardy, to linger
C	TYRANT	G -- extremely unpleasant, repugnant
U	SHREWD	H -- any liquid substance
M	KNAVISH	I -- to be festive, noisy, merrymaking
I	REVELS	J -- shaded retreat, enclosed by trees
X	ANON	K -- rascal, unpleasant to be with
P	FRAY	L -- an attendant, squire or page
R	ENAMOURED	M -- mischievous, artful, cunning
F	TARRY	N -- a man who courts or woos a woman
A	CHANGELING	O -- to steal
L	HENCHMAN	P -- a commotion, a fight
H	LIQUOR	Q -- a convent or home for nuns
W	SPURN	R -- to inflame with love, charm, captivate
V	SCORN	S -- candy or candied fruit
B	NEWT	T -- to mock, insult, treat with contempt
Y	NECTAR	U -- behaving with trickery, deceit; clever
T	FLOUT	V -- disdain, to show anger and disgust
N	SUITOR	W -- to reject with contempt, to drive back
C	VIXEN	X -- soon, presently or at another time
J	BOWER	Y -- a sweet liquid from a plant

A MIDSUMMER NIGHT'S DREAM

CAST OF CHARACTERS

NARRATOR 1, (54 lines)*
NARRATOR 2, (48 lines)
NARRATOR 3, (51 lines)
THESEUS, Duke of Athens (14 lines)
HIPPOLYTA, Queen of the Amazons, engaged to Theseus (4 lines)
EGEUS, father of Hermia (5 lines)
HERMIA, in love with Lysander (36 lines)
HELENA, in love with Demetrius (50 lines)
LYSANDER, in love with Hermia (28 lines)
DEMETRIUS, in love with Hermia (25 lines)
NICK BOTTOM, a weaver (44 lines)
PETER QUINCE, a carpenter (23 lines)
FRANCIS FLUTE, a bellows mender (7 lines)
ROBIN STARVELING, a tailor (3 lines)
TOM SNOUT, a tinker (7 lines)
SNUG, a joiner (7 lines)
OBERON, King of the Fairies (36 lines)
TITANIA, Queen of the Fairies (45 lines)
PUCK, a sprite and henchman of Oberon (39 lines)
PEASEBLOSSOM, a fairy (10 lines)
COBWEB, a fairy (9 lines)
MUSTARDSEED, a fairy (10 lines)
Other children may take the part of fairies and learn the lines that are given for all of the fairies.

*We have listed the number of lines for each character to make casting easier. This play will run about 25 minutes in length with the parts performed as given.

A MIDSUMMER NIGHT'S DREAM

Scene 1: The Palace of Theseus in Athens

(Curtain is closed. Scene takes place in front of curtain. Spotlights are on Narrators)

NARRATOR 1: Welcome to the royal palace of ancient Athens. Our ruler is the duke, Theseus, a famous and very popular leader. He is anxious for the rising of the new moon on May Day, for that is when he is to be married to Hippolyta, Queen of the Amazons.

NARRATOR 2: Watch closely this day, for the sights you are about to see may trick the eye. And beware the setting of the sun, for as the moon rises, those creatures who live behind our vision will appear.

(Enter Theseus and Hippolyta from behind curtain. White spotlights on center stage.)

THESEUS: Now, fair Hippolyta, our wedding day draws near. Four happy days bring in another moon, but o, methinks how slow this old moon wanes!

HIPPOLYTA: Four days will turn to night, four nights will quickly dream away the time. And then the moon, like a silver bow, shall behold our wedding ceremonies.

NARRATOR 3: In the city of Athens, there is a law which gives to fathers the power of compelling their daughters to marry whomsoever they wish them to marry. If the daughter refuses to marry the man her father has chosen to be her husband, the father is empowered by this law to cause her to be put to death. Fathers would often threaten their daughters with the terrors of the law, even though most did not desire to be the cause of their own daughter's death.

NARRATOR 1: It was on the day that Theseus and Hippolyta were discussing their wedding that an old man, whose name was Egeus, came before Theseus to complain that his daughter, Hermia, would not marry the man her father had chosen for her.

(Enter Egeus from back of room, pulling Hermia through the audience. They are followed by Demetrius and Lysander. Spotlight is on this group as they approach the stage.)

EGEUS: Happy be Theseus, our renowned Duke.

THESEUS: Thanks, good Egeus. What's the news with thee?

EGEUS: Full of vexation I come with complaint against my daughter, Hermia.

NARRATOR 2: Egeus wishes his daughter to marry Demetrius, but feels that Lysander, another young man of Athens, has stolen her heart with poems, serenades, and "sweetmeats."

EGEUS: With cunning hast Lysander filched my daughter's heart and turned her obedience which is due me to stubborn harshness. I beg the ancient privilege of Athens: As she is mine, I may dispose of her.

NARRATOR 3: Hermia had best watch her step, for her father is determined that she be put to death if she'll not have the gentleman Demetrius.

THESEUS: What say you, Hermia? Be advised, fair maid, to you your father should be as a god. Now, Demetrius is a worthy gentleman.

HERMIA: So is Lysander! I wish my father would look with my eyes.

NARRATOR 1: Hermia pleads with Theseus to let her marry the man she loves instead of her father's choice for her. She asks what fate may befall her if she refuses to wed Demetrius.

THESEUS: Your fate? Either to die or forever give up the society of men. Therefore, fair Hermia, question your desires.

HERMIA: So will I grow, so live, and so die, my lord. Yes, I will join a nunnery before I ever marry a man I do not love.

DEMETRIUS: Relent, sweet Hermia, and, Lysander, yield to my certain rights.

LYSANDER: You have her father's love, Demetrius. Let me have Hermia's. You marry him!

NARRATOR 3: Demetrius and Lysander continue arguing over who would be the best to marry the beautiful Hermia, until finally Theseus bids them to follow the law.

THESEUS: For you fair Hermia, try to see things your father's way. I cannot change the law of Athens. Come, my Hippolyta!

(All exit except for Lysandeı and Hermia)

LYSANDER: The course of true love never did run smooth. Therefore, hear me, Hermia. I have a widow aunt of great wealth. She hath no child and regards me as her only son. Her house is seven leagues from Athens. There, gentle Hermia, will I marry thee, and to that place the sharp Athenian law cannot pursue us. If thou love me, then steal out of thy father's house tomorrow night, and in the wood a league outside of the town, I'll wait for thee. *(Enter Helena)* Look! Here comes Helena.

HERMIA: God speed, fair Helena.

HELENA: You call me fair? Demetrius loves your beauty and not mine. O, teach me how you sway Demetrius' heart.

HERMIA: The more I hate him, the more he follows me.

HELENA: The more I love him, the more he hates me.

HERMIA: His folly, Helena, is no fault of mine.

HELENA: None but your beauty; would that fault were mine!

HERMIA: Take comfort. He no more shall see my face. Lysander and I will fly away from this place.

LYSANDER: Helena, we'll tell you our secret. Tomorrow night we have decided to steal through Athen's gates and elope.

HERMIA: In the wood where you and I often played, there my Lysander and myself shall meet. Farewell, sweet playfellow, pray for us, and good luck grant thee thy Demetrius.

(Exit Hermia and Lysander.)

HELENA: O, how happy they both are! Throughout Athens I am thought as fair as she. But what of that? Demetrius thinks not so. I will tell him of their flight, so at least for this intelligence, I'll have his thanks.

(Helena exits)

NARRATOR 1: I thought that the elopement was to be a secret. Helena's decision to tell Demetrius what she knows is certainly ungenerous. I am not sure why she has chosen this course except for the pure pleasure of following the man she loves to the wood; for she well knows that Demetrius will go in pursuit of Hermia.

(The workmen enter from behind curtain. During Narrator's part, Peter Quince tries to get others to stand in a line. Bottom will not stay in his place.)

NARRATOR 2: Now here is an interesting collections of humans. These are the workmen of Athens. They are preparing an interlude, or short comic play, to be performed before Theseus and Hippolyta in the evening after their marriage. The workers have agreed to meet to pass out parts, and set the time for a rehearsal. Peter Quince, a carpenter, is in charge. But it is not easy dealing with these miscreants. He meets with nothing but objections, mainly from a most obnoxious fellow named Nick Bottom.

BOTTOM: First, good Peter Quince, say what the play is about, then read the names of the actors.

QUINCE: Our play is "The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe."

BOTTOM: A very good piece of work, I assure you. Now, Peter Quince, call forth your actors.

QUINCE: Answer as I call you. Nick Bottom, the weaver?

BOTTOM: Ready. Name what part I am to play.

QUINCE: You, Nick Bottom, are set down for Pyramus.

BOTTOM: Who is Pyramus? A lover or a tyrant?

QUINCE: A lover that kills himself most gallantly for love.

BOTTOM: I would be better in the role of a tyrant. I could play Hercules very well, but I'll also be good as a lover.

QUINCE: Francis Flute, the bellows mender, you must take Thisbe as your role.

FLUTE: What is Thisbe? A wandering knight?

QUINCE: It is the lady that Pyramus must love.

FLUTE: Nay, faith, let me not play a woman. I have a beard coming!

QUINCE: That doesn't matter. You shall play it in a mask, and you may speak as small as you can.

BOTTOM: If I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice. *(In a high-pitched voice)* "Ah, Pyramus my lover dear...thy Thisbe dear, and lady dear."

QUINCE: No, no you must play Pyramus, and Flute, you play Thisbe. Robin Starveling, the tailor.?

STARVELING: Here, Peter Quince.

QUINCE: Robin Starveling, you must play Thisbe's mother. Tom Snout, the tinker?

SNOUT: Here, Peter Quince.

QUINCE: You, Pyramus's father, myself Thisbe's father. Snug, the joiner, you the lion's part.

SNUG: Have you the lion's part written? If you have, give it to me, for I am a slow study.

BOTTOM: Let me play the lion, too! I will roar that it will do any man's heart good to hear me.

NARRATOR 3: If Bottom has his way, they won't need anyone else for a part. As you can see, the workmen continue to argue about the parts they'll play until all is decided and they agree to meet in the forest to rehearse. This just happens to be the same forest in which Lysander and Hermia have agreed to meet.

(Workmen exit between curtain)

Scene 2: The Enchanted Forest the Following Night

(Curtain opens on the forest scene. Fairies are in place on stage. They are quietly skipping, or gathering flowers, etc. Green or blue potlights give feeling of the forest at night.)

NARRATOR 1: This aforementioned forest also happens to be the favorite haunt of those little beings, like us, known by the name of Fairies. There is indeed a whole kingdom of fairies, with a king called Oberon, and a queen called Titania. Each is attended by many spirits, but the most mischievous is Puck, a shrewd and knavish sprite. Puck loves to play comical pranks in all the neighboring villages. But, listen and watch carefully for Puck is about to appear.

(Enter Puck)

PUCK: How now, spirit, wither wander you?

PEASEBOTTOM: I do wander everywhere, swifter than the moon's sphere. And I do serve the Fairy Queen. I must go seek some dewdrops here, and hang a pearl in every cowslip's ear. Farewell, I'll be gone, our Queen and all her elves come here soon.

PUCK: The King doth keep his revels here tonight. Take heed the Queen come not within his sight. For Oberon is full of wrath because she hath a lovely boy stolen from an Indian king, and jealous Oberon would have the child. And now they never meet, but they do fight, that all their elves for fear creep into acorn cups, and hide there. But make room, fairy. Here comes Oberon.

COBWEB: Those that call you sweet Puck, you do their work and they shall have good luck. And here, my mistress.

(Enter Oberon and Titania. Spotlights follow each on stage.)

OBERON: Ill met by moonlight, proud Titania.

TITANIA: What? Jealous, Oberon? Fairies, skip away. I have forsworn his company.

OBERON: Tarry, rash Titania. Am I not thy lord?

TITANIA: Then I must be thy lady. Never since the middle summer's spring met we, on hill, in dale, or forest, but with thy brawls thou hast disturbed our sport. Therefore, the spring, the summer, the chilling autumn, and angry winter change their appearance, and the amazed world knows not which season is which. All these evils come from our debate, our dissension.

OBERON: You amend it then. The fault lies with you. Why should Titania cross her Oberon? I do beg a little changeling boy to be my henchman.

TITANIA: Set your heart at rest, the fairyland buys not the child of me. His mother was my dear friend and, for her sake, do I rear up her boy, and, for her sake, I will not part with him.

OBERON: How long within this wood do you intend to stay?

TITANIA: Perhaps till Theseus' wedding day. If you will patiently dance in our round and see our moonlight revels, go with us. If not, shun me, and I will spare your haunts.

OBERON: Give me that boy, and I will go with thee.

TITANIA: Not for thy fairy kingdom. Fairies away! We shall only argue more if I stay longer.

(Titania and her fairies exit)

NARRATOR 2: But Oberon is not about to let Titania off so lightly. He is bound to seek revenge for her refusals to give up this changeling boy.

OBERON: My gentle Puck, come hither. Fetch me that flower, the herb I showed thee once. The juice of it on sleeping eyelids laid will make a man or woman madly love the next live creature that it sees. Fetch me this herb, and be thou here again quickly.

NARRATOR 3: When Puck returns with this flower, Oberon tells Puck of a night when he saw a strange and wonderful sight. Cupid, with his bow taut and an arrow cocked, was flying between the earth and the moon. He released the arrow toward a beautiful maiden, but it missed her heart and struck a milk-white pansy and turned it purple with desire. From that time on, the flower was magical.

NARRATOR 1: Now, Oberon's plan is to squeeze a drop of the flower's liquor onto Titania's eyelids while she is sleeping. Knowing that when she awakens and looks upon, be it lion, bear, wolf, bull, or meddling monkey, she shall pursue it with the soul of love. Later, by offering to remove the spell with another herb, he can blackmail her into giving him the boy. He hears someone coming, and not wanting to be seen, he says to Puck:

OBERON: But who comes here? I am invisible, and I will overhear their conference.

(Oberon and Puck hide behind trees. Enter Helena and Demetrius.)

DEMETRIUS: I love thee not; therefore, pursue me not. Where is Lysander and fair Hermia? You told me they were stolen unto this wood. Here I am, but I cannot see my Hermia. *(To Helena)* Get thee gone! Stop following me!

HELENA: You draw me like a magnet. Leave your power to draw, and I shall have no power to follow you.

DEMETRIUS: Do I not speak fairly to you? Do I entice you, or rather do I not in plainest truth tell you I do not, nor cannot, love you?

HELENA: And even for that, do I love you the more. Demetrius, spurn me, neglect me, strike me, only give me permission to follow thee.

DEMETRIUS: Tempt not too much the hatred of my spirit, for I am sick when I do look at you.

HELENA: And I am sick when I look not on you.

DEMETRIUS: I'll run from thee, and hide in the bushes, and leave thee to the mercy of the wild beasts.

HELENA: The wildest hath not such a heart as you.

DEMETRIUS: I will not stay! Let me go! I tell you, don't follow me!

(Demetrius exits)

HELENA: Ay, in the town, in the field, I'll follow thee.

(Helena exits, running after Demetrius)

OBERON: Fare thee well, young woman. Before he leaves this grove, thou shalt run from him, and he shall seek thy love. The flower?

PUCK: Ay, here it is.

OBERON: Give it to me. I shall find where sleeps Titania, and with the juice of this, I'll streak her eyes.

NARRATOR 2: But Oberon also decides that he can use some of the pansy juice on the young Athenians he has just witnessed and change their personalities. He decides it would be quite delightful for Helena to be fleeing from Demetrius.

NARRATOR 3: So Oberon gives instructions to Puck to annoint the eyes of a young Athenian lad who will be sleeping in these woods, so that upon awakening, the fellow will fall in love with the woman he now scorns.

PUCK: Fear not, my lord, your servant shall do so.

(Puck and Oberon exit)

Scene 3: Titania's Bower, a Short Time Later

(Titania and fairies enter during Narrator 1 part.)

NARRATOR 1: In another part of the wood, Titania sends fairy subjects off to sing and make merry while they attend to their business of curing wild roses of cankers, killing bats to use their wings for fur coats, and frightening owls away. As they sing charms to keep their Queen safe, she falls asleep.

TITANIA: Come, now a round and a fairy song. Sing me now asleep, then to your places and let me rest.

(Titania sits near front edge of stage)

MUSTARDSEED: *(Moving arms over Titania's head as if casting a spell)* You spotted snakes with double tongue, thorny hedgehogs, be not seen. Newts and blind worms do no wrong, come not near our Fairy Queen. Weaving spiders come not here, away you long-legged spinners, hence! Beetles black approach not here, worm nor snail do no offence.

ALL FAIRIES: *(Music plays softly in background)* Philomel with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby. Never harm, Nor spell nor charm Come our lovely lady nigh. So good night, with lullaby. *(Fairies move in circle around sleeping Titania as they sing.)*

COBWEB: Hence, away. Now all is well.

NARRATOR 2: Ah, our fairy queen rests peacefully. But here comes Oberon, sneaking into the queen's bower. *(Enter Oberon, on tiptoe)* He squeezes the pansy nectar upon Titania's eyelids, casting a spell upon her. At last, here comes Lysander and Hermia. *(They enter)* They certainly look tired and weary. It is obvious they have lost their way.

(Oberon goes to back of stage, or behind center divider.)

LYSANDER: Fair love, you faint with wandering in the wood, and to tell the truth, I have lost our way. We will rest, Hermia, if you think it best, and wait for the comfort of the day.

HERMIA: Be it so, Lysander. Find yourself a bed, for I ;upon this bank will rest my head.

LYSANDER: Here is my bed. Sleep give thee all his rest.

HERMIA: Good night!

(Enter Puck, skipping)

PUCK: Through the forest have I gone, but Athenian found I none on whose eye I might leave this flower's magic. *(Sees Lysander and Hermia.)* Ah! Who is here? Clothes of Athens he doth wear. This is he, my master said, who despised the Athenian maid, and here the maiden sleeping sound on the dirty ground. *(He drops juice on Lysander's eyes)* Upon the eyelids I throw all the power this charm doth owe. So, awake when I am gone, for I must now to Oberon.

(Puck exits)

NARRATOR 3: But things might not turn out as Puck and Oberon have planned, for here comes Demetrius, still being followed by a very weary and depressed Helena.

(Demetrius hurries on stage, with Helena wearily pursuing him)

HELENA: Stay, sweet Demetrius!

DEMETRIUS: I charge thee hence, get away and do not haunt me thus.

HELENA: O wilt thou leave me? Do not so.

DEMETRIUS: Stay on thy peril. I alone will go.

(Demetrius exits)

HELENA: O, I am out of breath in this chase. *(Sees Lysander)* Lysander, on the ground? Dead, or asleep? I see no blood, no wound. Lysander, if you live, good sir, awake.

LYSANDER: *(Arising)* And run through fire I will for thy sweet sake, lovely Helena. Where is Demetrius? He shall perish on my sword.

HELENA: Do not say so, Lysander. Say not so. Hermia still loves you. Then be content.

LYSANDER: Content with Hermia? It is Helena I love.

HELENA: Wherefore do you mock me? When at your hand did I deserve this scorn? Is it not enough, young man, that I never can deserve a sweet look from Demetrius. Must you flout my pain? You do me wrong. Fare you well. I thought you of more true gentleness.

(Helena exits)

LYSANDER: Helena!

(He chases after her.)

HERMIA: *(Awakening)* Help me, Lysander! Help me! What a dream was here! Pull this serpent from my dress! Lysander, look how I do quake with fear. Methought a serpent ate my heart away as you sat smiling. Lysander! What, out of hearing? Gone? No sound, no word? Alack, where are you? Speak if you can hear! I faint almost with fear. Either death, or you I'll find immediately.

(She runs off stage)

Scene 4: Same Place in the Forest, About an Hour Later

(Workmen come on stage and act up as Narrator 2 speaks)

NARRATOR 1: Things are really getting confusing in these woods. But the fairy's mischievous magic is only just beginning. Back in the glade where Titania lies sleeping, the rehearsal of "Pyramus and Thisbe" by Peter Quince and his fellow workmen has just begun, when they run into trouble.

NARRATOR 2: As usual, Nick Bottom is causing problems. He keeps interrupting the rehearsal with misgivings about the action of the play. As they argue and rehearse, Puck will come in, unseen by the workmen and listen, all the while plotting more mischief.

(Puck enters and stays to side of stage)

PUCK: What have we here, so near the cradle of the Fairy Queen? What? A play in rehearsal? I'll listen and be an actor too, perhaps, if I see a cause.

QUINCE: Speak, Pyramus. Thisbe, stand forth.

BOTTOM: Thisbe, the flowers of odious savors sweet...

QUINCE: Odours, Odours!

BOTTOM: Odours savours sweet. So hath thy breath, my dearest Thisbe sweet. But hark, a voice. Stay thou but here awhile, and by and by I will to thee appear.

(Bottom exits behind center divider)

PUCK: A stranger Pyramus than ever played here.

(Puck exits behind center divider.)

FLUTE: Must I speak now?

QUINCE: Ay, you must.

FLUTE: Most radiant Pyramus, as true as truest horse that yet would never tire, I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE: Ninus' tomb, man! Why you must not speak that yet. *(Calls to Bottom)* Pyramus, enter. Your cue is past; it is "never tire."

NARRATOR 3: When Bottom exited for his part, Puck followed him. In the undergrowth, Puck has changed Bottom's round, chubby head into that of an ass with a grinning face and long ears, then leads him on to say his part of Thisbe.

(Puck leads Bottom back on stage. Bottom is wearing donkey head)

BOTTOM: If I were fair, Thisbe, I were only thine!

QUINCE: O monstrous! O strange We are haunted. Pray, master, fly! HELP!

(Quince and other workmen run offstage.)

NARRATOR 1: It is a shame that Bottom cannot see himself, for he is completely unaware of his transformation. So, when his friends run off, frightened of him, he thinks his fellow actors are playing a trick on him.

BOTTOM: Why do they run away? This is a knavery of theirs to make me afraid.

(Quince and Snout creep back in.)

SNOUT: O Bottom,. thou art changed. What do I see on thee?

BOTTOM: What do you see?

QUINCE: Bless thee, Bottom, bless thee. Thou art transformed!

(Quince and Snout exit)

BOTTOM: I see their knavery! This is to make an ass of me, to frighten me if they could. But I will not stir from this place, do what they can. I will walk up and down here, and will sing, that they shall hear that I am not afraid.

(Bottom walks back and forth across front of stage, singing loudly)

NARRATOR 2: But Bottom's terrible singing is harsh upon Titania's ears. She awakens, and, of course, the first creature she sees is the transformed Bottom.

TITANIA: What angel wakes me from my flower bed? I pray thee, gentle mortal, sing again. Mine ear is much enamoured of thy note. So is mine eye enthralled to thy shape. And thy beauty doth move me on the first view to swear I love thee.

BOTTOM: Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together nowadays, the more the pity.

TITANIA: Thou art as wise as thou art beautiful.

BOTTOM: Not so neither, but if I had wit enough, I'd get out of this wood.

TITANIA: Out of this wood do not desire to go. Thou shalt remain here, whether thou wilt or no. I do love thee, therefore go with me. I'll give thee fairies to attend thee, and they shall fetch thee jewels from the deep and sing while thou on pressed flowers do sleep.

NARRATOR 3: Titania soon calls all her fairies to attend Bottom and lead him to her bower.*(Fairies enter)* Bottom seems to take it all in stride. He has such a good opinion of himself that nothing -- absolutely nothing -- surprises him.

TITANIA: Be kind and courteous to this gentleman. Feed him with apricots and dewberries; the honey bags steal from the bumblebees. Pluck the wings from painted butterflies to fan the moonbeams from his sleeping eyes. Nod to him elves, and do him courtesies.

FAIRIES: Hail, mortal!

(Fairies, Titania, and Bottom exit, with fairies leading Bottom)

Scene 5: A Different Part of the Forest a Short Time Later

(Oberon enters from opposite side of stage)

OBERON: I wonder if Titania has awakened. *(Enter Puck)* Here comes my messenger. How now, mad spirit?

PUCK: My mistress with a monster is in love!

NARRATOR 1: Puck reports to Oberon that he has broken up the rehearsal of the players and scattered the actors, that he changed Bottom into a man with an ass's head, and- his best achievement- he has caused Titania to fall in love with the ass-headed Bottom.

OBERON: This falls out better than I would plan. But hast thou yet latched the Athenian's eyes with love juice as I told thee to do?

PUCK: I did while he was sleeping, and the Athenian woman by his side that, when he waked, by force she must be eyed.

(Enter Hermia and Demetrius)

OBERON: Stand close. This is the same Athenian.

PUCK: This is the woman, but this not the man.

DEMETRUIS: O why rebuke me when I love you so?

HERMIA: If thou hast slain Lysander in his sleep, plunge in the knife and kill me too. Why would he have left his sleeping Hermia? It cannot be but thou hast murdered him. Where is my Lysander? Ah, good Demetrius, wilt thou give him to me?

DEMETRIUS: I had rather give his carcass to my hounds.

HERMIA: O once tell true for my sake. Hast thou killed him sleeping? O brave touch!

DEMETRIUS: No, I am not guilty of Lysander's blood, nor is he dead, for all I know. O, I am sleepy!

(Hermia exits and Demetrius lies down)

OBERON: *(Speaking to Puck)* What has thou done? Thou hast made a mistake and laid the love juice on some true love's sight. This is true love turned, and not a false turned true.

PUCK: I'm sorry master. Can this be mended?

NARRATOR 2: Oberon bids Puck to seek out Helena and bring her to him. Obediently, Puck flits away, and Oberon drops the juice of the purple flower on Demetrius' eyes and pronounces a spell which will restore his love he once had for Helena.

PUCK: Captain of our fairy band, Helena is here at hand, and the youth, mistook by me pleading for her love. Shall we watch? Lord, what fools these mortals be!

OBERON: Stand aside. The noise they make will cause Demetrius to wake.

PUCK: Then will both of them love her! Those things do best please me that come about through mischief!

(Enter Lysander and Helena)

LYSANDER: Why should you think that I woo in scorn? Look, when I vow, I weep.

HELENA: You do advance your mockery more and more. Your vows are Hermia's You love only her.

LYSANDER: No, Demetrius loves her, and he loves not you.

DEMETRIUS: *(Awakening)* O Helena, goddess, perfect, divine! To what, my love, shall I compare thee? O, let me kiss you.

NARRATOR 3: It looks like Helena is dismayed over what has happened. When we first met her, she was saddened that no one loved her. Now she doesn't know what to do with TWO ardent suitors. As she is trying to find a solution to her monstrous problem, Hermia enters. It should be very interesting to watch!

(Enter Hermia)

HERMIA: Lysander, found! Why did you leave me so unkindly?

LYSANDER: Why should I stay, when love doth call me? I love fair Helena! Why do you seek me? Can you not see the hate I bear you made me leave thee so?

HERMIA: You speak not as you think. It cannot be!

NARRATOR 1: If you find all this confusing, imagine poor Helena. She decides that Demetrius, Lysander and her once dear friend Hermia, are all in a plot together to make jest of her.

HELENA: Injurious Hermia, most ungrateful maid, is all our friendship forgotten? Have you conspired with these men in scorning your poor friend? It is not friendly.

HERMIA: I am amazed at your words. I scorn you not. It seems that you scorn me.

HELENA: Have you not sent Lysander in scorn to follow me and to praise my eyes and face? And made your other love, Demetrius, to call me goddess divine? It is misery to love and be unloved. This you should pity rather than despise.

HERMIA: I understand not. What do you mean by this?

HELENA: That's right, keep up the show, counterfeit sad looks. Make faces upon me when I turn my back. Wink at each other, make jest of me.

If you have any pity, grace, or manners, you would not tease me so. But fare ye well. 'Tis partly my own fault.

LYSANDER: Stay, gentle Helena, hear my excuse. My love, my life, my soul, fair Helena.

HELENA: *(Very sarcastically)* O excellent!

HERMIA: *(To Lysander)* Sweet, do not tease her so.

DEMETRIUS: *(To Lysander)* If she cannot entreat, I can compel.

LYSANDER: *(To Demetrius)* Thou canst compel me no more than she entreat. Helena, I love thee, by my life I do. I will prove any man false that says I love thee not.

DEMETRIUS: I say I love thee more than he can do.

LYSANDER: If you say so, then prove it with your sword. Come!

DEMETRIUS: After you!

(Lysander and Demetrius exit, swords drawn)

NARRATOR 2: The two suitors go off to find a suitable place for their quarrel. And once more, Hermia blames Helena for the whole fracas.

HERMIA: O, you thief of love! You have come by night and stolen my love's heart from him.

HELENA: Have you no modesty, no shame? Why, why, you counterfeit...you puppet, you!

HERMIA: Puppet? Ay, that way goes the game. How low am I, thou painted maypole? *(Attempts to attack Helena)* Speak! How low am I? I am not yet so low that my nails can reach unto thy eyes!

(Helena screams, Demetrius and Lysander rush back in)

HELENA: I pray you, gentlemen, let her not hurt me. When she's angry, she is keen and shrewd. She was a vixen when she went to school, and though she be but little, she is fierce.

HERMIA: Why will you let her insult me so? Let me at her!

(Demetrius and Lysander each hold one of the girls . they cannot fight)

HELENA: I will not trust you. I no longer stay in your curst company. Your hands than mine are quicker for a fray. My legs are longer though, to run away!

(Helena runs off stage)

HERMIA: I am amazed, and know not what to say.

(Hermia runs off opposite side of stage. Puck and Oberon come out of shadows.)

NARRATOR 3: Now Oberon and Puck have been listening to all of this confusion, and Oberon blames Puck for all these mistakes. He thinks there has been too much deliberate mischief-making. Puck swears that it was a genuine mistake, though he admits he is not sorry, since he has thoroughly enjoyed the mortal's squabbles. Oberon decides to set things right both in fairyland and on earth.

NARRATOR 2: He does this by first ordering Puck to lead Lysander and Demetrius around and through the woods, then put the herb on Lysander's eyes to remove the spell, so that all four young Athenians will return to Athens happy and uncertain if their troubles be real or dreams.

(As Narrator speaks, Puck leads Lysander and Demetrius around the stage, then makes them lie down and sleep.) Helena enters, walking slowly and wearily)

HELENA: O weary night, o long and tedious night; abate thy hours. Shine comforts from the east that I may be back to Athens before daylight, and sleep that sometimes shuts up sorrow, steal me awhile from mine own company.

(Helena lies down near boys)

PUCK: Yet but three? Come, one more. Two of both kinds make up four. *(Enter Hermia)* Here she comes, curst and sad. Cupid is a knavish lad, thus to make poor females mad.

HERMIA: Never so weary, never so in woe, bedabbled with the dew and torn with briers. I can no further crawl, no further go. My legs can keep no pace with my desires. Here will I rest me till the break of day. Heavens shield Lysander, if they have a fray.

(Hermia lies down on stage)

PUCK: On the ground, sleep sound. I'll apply to your eye, gentle lover, remedy. *(He squeezes juice on Lysander's eyes)* When thou wakest, thou takest true delight in the sight of thy former lady's eye. Jack shall have a Jill, naught shall go ill, and all shall be well.

Scene 6: Titania's Bower, Just Before Dawn the Next Morning

(Oberon enters from opposite side of stage)

NARRATOR 3: Meanwhile, back at Titania's bower, things are getting very interesting.

(Enter Titania and Bottom)

TITANIA: Come sit thee down upon this flowery bed, while I thy amiable cheeks do coy, and stick muskroses in thy sleek, smooth head, and kiss thy fair large ears, my gently joy.

(Titania and Bottom sit on front edge of stage)

BOTTOM: Where's Peaseblossom?

PEASEBLOSSOM: *(Skipping on stage)* Ready.

BOTTOM: Scratch my head, Peaseblossom. Where is Cobweb?

COBWEB: *(Entering)* Ready.

BOTTOM: Where is Mustardseed?

MUSTARDSEED: *Entering)* What is your will?

BOTTOM: Nothing, good master, but to help Peaseblossom and Cobweb to scratch. I must to the barber's for methinks I am marvellous hairy about the face. And, I am such a tender jackass, if my hair do be tickle me, I must scratch.

TITANIA: Wilt thou hear some music, my sweet love?

BOTTOM: I have a reasonable good ear in music. Let's hear some music.

TITANIA: Or say, sweet love, what thou desirest to eat?

BOTTOM: Truly, a peck of good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay.

TITANIA: I have a venturous fairy that shall seek the squirrel's hoard and fetch thee new nuts.

BOTTOM: I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me. I have a feeling of sleep come upon me.

TITANIA: Sleep thou, and I will wind thee in my arms. Fairies be gone. O, how I love thee! How I dote on thee!

(Titania and Bottom fall asleep, while sitting up, Titania's arms wrapped around Bottom)

NARRATOR 1: But here comes Oberon. *(Enter Oberon and Puck)* Although he finds the picture of the Fairy Queen with her arms around an ass very humorous at first, he begins to pity Titania. He tells Puck that he must return Bottom to his original shape as he removes the magic spell from Titania.

OBERON: Now my Titania, wake you, my sweet Queen.

TITANIA: My Oberon, what visions have I seen! Me thought I was in love with a jackass!

OBERON: There lies you love!

TITANIA: *(Screams)* How came these things to pass? O, how mine eyes do loathe his visage now.

OBERON: Silence awhile. Puck, take off his head. Titania, music call, to wake these five from their enchanted sleep. *(Motions to all sleeping mortals)* Come, my Queen, take hands with me, and rock the ground whereon these sleepers be. Now you and I are reconciled and we well tomorrow midnight dance in Duke Theseus' house. There shall the pairs of faithful lovers be wedded with Theseus in all jollity.

PUCK: Fairy King, attend and mark...I do hear the morning lark.

OBERON: Then, my Queen, in silence trip we after night's shade, swifter than the wandering moon.

TITANIA: Come, my lord, and tell me how it came this night that I sleeping here was found with these mortals on the ground!

(Oberon leads Titania off stage, Puck exits)

NARRATOR 2: As Oberon leads Titania away, he explains the whole mixup. All of Athens gathers for a royal hunt. *(Enter Theseus, Hippolyta, Egeus.)* Theseus sees the sleeping youth and calls a huntsman to awaken them. *(Play recorded hunting call. Lysander, Demetrius, Hermia, and Helena awaken and stand.)* Theseus remembers that this is the day Hermia is to make her decision about her marriage to Demetrius. He asks them how they all got there together like friends. Lysander tries to explain, but is a bit confused himself. Egeus demands he be punished for blocking Hermia's marriage to Demetrius. Then Demetrius speaks up.

DEMETRIUS: My lord, I in fury followed them into this wood, and Helena followed me. But, by some power, my love to Hermia has melted as the snow. The object and pleasure of mine eye is only Helena. I love her and will evermore be true to her.

THESEUS: Fair lovers, you are fortunately met. Of this discourse we more will hear anon. These couples shall be eternally knit. We will hold a feast. Come, Hippolyta.

(Exit all Athenians)

BOTTOM: *(Awakening)* When my cue comes, call me, and I will answer. Heigh ho! Peter Quince? Flute, the bellows mender? They stole away and left me asleep. I have had a most rare dream. Me thought I was....a.....a.... *(runs off stage)*

Scene 7: Same Place, Later in the Day

NARRATOR 3: All the Athenians gather together for a three-fold marriage.*(Enter Athenians. They sit in semi-circle on stage. Fairies quietly enter and stand in background and behind trees)* The workers have assembled ready to present their play for the festivities. If you look closely, I'm sure you'll see the guests from the fairy kingdom as well.

HIPPOLYTA: 'Tis strange, my Theseus, the story that these lovers speak of.

THESEUS: More strange than true. I never believe antique fables nor these fairy stories. Imaginations play strong tricks. Where are the players?

(Enter Quince, Bottom, Snout and Flute. They stand at center front stage)

QUINCE: Ladies and gentlemen, perhaps you wonder at this show, but, wonder on, till truth make all things plain. This man is Pyramus, if you would know. *(Bottom shows his muscles)* This beauteous lady is Thisbe.

SNOUT: *(As Wall)* In this same interlude, it doth befall that I, one Snout by name, present a wall through which the lovers Pyramus and Thisbe did whisper often very secretly. *(Snout holds up arms, Bottom and Flute stand on either side and whisper to each other.)*

BOTTOM: *(As Pyramus)* O kiss me through the hole of this vile wall.

FLUTE: *(As Thisbe)* I kiss the wall, not your lips at all.

BOTTOM: *(As Pyramus)* Will thou at Ninny's tomb meet me straightaway?

FLUTE: *(As Thisbe)* Tide life, tide death, I come without delay.

(Exit Bottom and Flute)

SNOUT: *As Wall)* Thus have I, Wall, my part discharged so, and being done, thus wall away doth go.

(Exit Snug)

HIPPOLYTA: *(To Theseus)* This is the silliest stuff that I ever heard!

THESEUS: Shush! Here come two noble beasts.

(Enter Snug and Starveling)

SNUG: Young ladies, you whose gentle hearts do fear the smallest monstrous mouse that creeps on the floor, do not quake and tremble here when the lion, rough in wildest rage, doth roar. *(Snug roars and female Athenians cover their ears)* Then know that I, Snug the joiner, am not really a lion at all. For if I should as Lion come in strife into this place, "twere pity on my life!

STARVELING: *(Swinging lantern)* This lantern doth the moon represent. Myself the man in the moon seem to be.

NARRATOR 2: And so the players continue to put on their play, but when asked if they'd like to see more, Theseus says, quite firmly, "No!". The mortals end their day of celebration while the fairies look on.

(Players exit, Athenians talk and laugh together while exiting)

OBERON: Through the house give glimmering light, every elf and fairy sprite, sing this ditty after me, and dance it trippingly.

TITANIA: Hand in hand with fairy grace, will we sing, and bless this place.

FAIRIES: Trip away, make no stay, Meet me all by break of day.

(Fairies skip off stage, Oberon and Titania exit)

PUCK: *(Standing at center front of stage)* If we shadows have offended, think but this and all is mended: That you have but slumbered here, while these visions did appear. And, as I am an honest Puck, good night unto you all. *(Puck bows, and curtain closes)*

A MIDSUMMER NIGHT'S DREAM

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USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

A MIDSUMMER NIGHT'S DREAM
KEY

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USE THE GRAPH TO LOCATE THE LETTER REPRESENTED BY EACH COORDINATE PAIR.

WRITE THE LETTER IN THE BLANK PROVIDED.

THE FIRST ONE HAS BEEN DONE FOR YOU.

A MIDSUMMER NIGHT'S DREAM

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H E L E N A E B M X A E A N U N N E R Y
I Y P B H A W C E Y H Q B O J W T H G F
H B W C I W T B A T T O R L N P S U D E
B O A M P X T S T F Q R I Y O I N U Z C
L W R N P U E R S X Z U G S V S G M E J
I E T H O M S X D N K U I A P L S B R U
H R V N L Z W O B E R O N N U D V O A F
J G S W Y A R Q S N A K H D C E O Q M Q
F N E C T A R N F N E L N E K E E I B E
S E I Z A E V K M V L H F R A S I I M D

Can you find these words?

PEASEBLOSSOM
OBNOXIOUS
LYSANDER
FAIRIES
THESEUS
OBERON
HELENA
SNOUT
SNUG
CHANGELING
DEMETRIUS
NUNNERY
TITANIA
NECTAR
ATHENS
HERMIA
NEWT
SWEETMEATS
HIPPOLYTA
KNAVISH
PYRAMUS
BOTTOM
QUINCE
BOWER
PUCK

Answer Key for: A MIDSUMMER NIGHT'S DREAM

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. . . . . . . . . . . . . . B O T T O M
. . . . . . . . . . . . G . . . I . . .
. . . . . . . . . . . N . . . . T . . S
. . F A I R I E S . I . . P Y R A M U S
. . . . . . . P W L A T H E N S N O . .
. . . . . . . D E M E T R I U S I . . .
. . . . . . . G E A . . . E . X A . . .
. . . . . . N . T . S . S . O . . . . .
H E L E N A E . M . . E . N U N N E R Y
. . . . H A W . E . H . B . . . . H G .
. B . C I . T . A T . O . L . . S U . .
. O . M P . T . T . Q . . Y O I N . . .
. W R . P U . . S . . U . S V S . . . .
. E . . O . . . . . . . I A P . S . . .
H R . N L . . O B E R O N N U . . O . .
. . S . Y . . . . . . K . D C . . . M .
. N E C T A R . . . . . . E K E . . . .
. . . . A . . . . . . . . R . . . . . .
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A. Enger

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